

# THE ETUDE

PRESSER'S MUSICAL MAGAZINE



MAY  
1919

*Maurice Davies*

PRICE, 20 CENTS

\$1.75 A YEAR

# SELECTED RECENT PUBLICATIONS OF MERIT

## The Progressive Musician is Here Given a Resume of the Noteworthy Music Works Published During Past Months

By the Theodore Presser Company

### Albums of Piano Music of Unusual Worth

#### ALBUM OF DESCRIPTIVE PIECES

Price, \$1.00

Owing to the characteristic style of the pieces, which afford a change from the conventional forms of composition, this album will appeal to piano players. There are twenty-nine novel numbers in this album that portray various moods, pictures, scenes and occurrences.

#### NEW AND MODERN SONATINA ALBUM

Price, \$1.00

Not all the pieces in this volume are Sonatinas. There are a number of similar nature by various composers, such as Merkel, Spindler, Licher, Becker and others. Altogether this is an important volume from an educational standpoint, since it will be of great value to the student in his study of the art, culminating in a desire for a better class of music and also will act as a stepping stone to Sonatas for the amateur pupil.

#### Teaching Works for Elementary Instruction

##### CHILDREN'S RHYMES

From A to Z

By M. Greenwald Price, 75 Cents

An interesting little book containing an attractive teaching piece for each letter of the alphabet. The title of each begins with one of the letters of the alphabet, and each number is in characteristic style with the text, which may be sung. A very taking collection for young folk.

#### INTERPRETATION STUDIES FOR THE JUNIOR GRADE

By F. C. Bornschein Price, 80 Cents

These Interpretation Studies are intended to indicate the pupil's imagination. Each title is suggestive, subjective or objective; thus through such emotions influence the physical conditions of which easily can be readily apprehended. They are especially adapted for the junior (second and third) grades.

#### Organ

#### AMERICAN ORGANIST

Price, \$1.50

A collection of organ compositions by American composers. All the numbers are chiefly of intermediate difficulty and cover practically all styles. A wealth of moderate length Voluntaries and Recital Pieces, such as organists are always in need of, will be found in this volume. The volume is of the convenient oblong shape.

ALL BOOK PRICES TEMPORARILY ADVANCED 20%

#### An Opportunity to Ascertain the Real Worth of the Publications of the Theodore Presser Company

To any one having an opportunity of judging the genuine value of the books listed on this page we will gladly send any of them for examination. To further assist in the selection of music, we have catalogs covering every classification. We will gladly send any of these gratis.

#### ALBUM OF PIANO PIECES BY WOMEN COMPOSERS

Price, \$1.00

Women composers have made wonderful strides in the domain of art. There is a delicacy, a refinement and a tenderness displayed in the compositions of women composers. This album contains some of the best representative compositions of successful women composers.

#### MISSISSIPPI RIVER SCENES

By C. W. Kern Price, \$1.00

A suite for the pianoforte of six characteristic pieces, each fittingly in the fourth grade. They are full of American color, suggestive and descriptive of the scenes of the river and of modern writers. Such composers as Haydn, Mozart, Beethoven, Chopin, Mendelssohn, Moszkowski, Liszt and MacDowell being represented.

#### Piano-Four Hands

#### MUSIC LOVERS' DUET BOOK

Price, 50 Cents

An album of twenty-six four-hand pieces. This collection is especially designed for general use in ensemble practice, sight-reading practice and recreation playing. The duets are both original four-hand pieces and transcriptions from classic, modern and contemporary writers. They are of equal difficulty and balanced throughout. It includes extremely popular by piano writers such as Sousa, Holst, Stults, Morrison, Lindsay and others. A few classics by Mozart, Schubert, Gluck, etc., are also included.

#### Piano Technic

#### THE PIANOSCRIPT BOOK

By Alberto Jonas Price, \$1.00

A distinctive work in musical pedagogy. The book is classified and annotated with special exercises in such a way that it makes a fine guide for the teacher. The pieces and exercises are provided, wherein the teacher may write special exercises to suit the pupil's needs. This enables the pupil to save for a lifetime those valuable helps that otherwise might be lost. The book is substantially bound in cloth.

#### COMPREHENSIVE VIOLIN METHOD

#### FIFTY-ONE OLD HUNGARIAN MELODIES FOR THE PIANO

By Arthur Hartmann Price, \$1.00

In this unique book some of the most distinctive and characteristic of the Hungarian folk-songs have been collected. There is interesting data in connection with these melodies and their origin in the introduction.

#### STANDARD ADVANCED PIECES

Price, 50 Cents

This volume contains such pieces as the good player delights to turn to continually, not pieces of the virtuous stage, but such as are composed by the best of the great modern writers. Such composers as Haydn, Mozart, Beethoven, Chopin, Mendelssohn, Moszkowski, Liszt and MacDowell being represented.

#### Vocal Material

#### STANDARD SONG TREASURY

A Collection of Songs Price, 50 Cents

This is a fine collection of songs chiefly for the amateur to sing. The songs are both sacred and secular, and are printed from special large plates. It includes some selections of the standard writers. The songs are mostly from the intermediate grade. It is just the book for general use.

#### ARTISTIC VOCAL ALBUM

Low Voice Price, \$1.00

This is a collection of songs especially adapted to the low voice, including all of the most popular songs in the original *Artistic Vocal Album for High Voice*. The numbers in this collection are by such writers as Ward-Stephens, Coombes, Galway, and Shelley. Huetten, Dowdy, and Reed, and many others. The songs are all by modern composers, and therefore the collection is not of the usual type, that includes so many numbers found in other collections.

#### Violin

#### MUSIC MASTERS, OLD AND NEW

By James Francis Cooke Price \$1.00

The one method among all violin instructors which is really adapted for "self-instruction." A complete system of diagrams and pictures shows the exact position of each finger on each string for the playing of the various pieces. The student need not turn toward lightening as pleasantly the labor of routine instruction. Besides the usual scale and exercises, the book contains 100 easy duets for violin and piano, including many old-time favorites. The more advanced exercises are selected from standard works.

#### Biography

#### FRANCIS COOKE

Price, \$1.00

This collection of unique biographies is one of the most interesting books in the human nature, the charm of music itself, are all included in the most fascinating manner. Best of all, the work takes in composers about whom very little is published in current works in America and about whom all active musicians want to know.

#### THE ETUDE

NOTICE.—On January 1, 1919, the Subscription Price of THE ETUDE Advanced to \$1.75 the Year

Subscription Price, \$1.75 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guatemala, and the City of Salvador, Brazil, \$2.00 per year in Australia, New Zealand, and Colonies, 10 Shillings in France, 12 Francs in Germany, 100 Marks. All other countries, \$2.40 per year.

Single copy, Price 20 cents.

REMITTANCES should be made by post office, or express company, bank draft, or registered letter. United States postage stamps are good for mail. Money order is dangerous, and we are not responsible for it.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers are not musicians, but are interested in music. We therefore extend credit covering a twelve month's subscription, and expect to receive the payment up period. Those of our subscribers who will not avail themselves of this convenience of remitting later will please send a notice for discontinuance.

#### PRESSER'S MUSICAL MAGAZINE

# The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Vol. XXXVII, No. 1, January, 1919

Entered as second-class matter, Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.

Copyright, 1919, by Theodore Presser Co.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal premiums and other advantages are offered for our subscribers.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributors on musical subjects are welcome. Although it is possible to take the photographs, we are not responsible for manuscripts or photographs either while in our possession or after we have been sent back.

ADVERTISING RATES will be sent on application. Advertising must reach us not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

## The World of Music

Philadelphia will be the place of meeting for the annual meeting of the National Education Association, to be held on December 20, 23, 1919. This is the second largest meeting of the year.

The annual meeting of the International Federation of Teachers' National Association, to be held in Berlin, Germany, will be held in the Hotel Adelphi, Berlin, on December 20, 21, 1919.

Charles N. Boyd, President; Leon R. Maxwald, Vice-President; Leon R. Maxwald, Secretary; Charles S. Pratt, Treasurer; K. W. Goss, Editor.

EXECUTIVE COMMITTEE.—The above-named officers and Lynn R. Dana, Warren O. White, and Charles E. Ladd, of the American Federation of Teachers' National Association, will be the members of the executive committee.

W. H. Morris, Secretary.



# The BRUNSWICK

## Method of Reproduction



## How We Banished Metallic Sounds

BEFORE The Brunswick Phonograph ever came to market, Brunswick executives were insistent upon a vital betterment: Reproduction.

We had been making phonograph cabinets for others for years. We had won top place during the past 74 years in the wood-crafting art. To stake our reputation on a Brunswick Phonograph was a momentous undertaking.

And so tone reproduction was studied for months. We tried every known method, the ones then accepted as supreme.

But every phonograph we ever heard in all our tests had good tones and bad tones, alternating in annoying frequency.

### Higher Standards

Our task was to do away with the so-called metallic sounds. These, we found, came from metallic construction. Tone waves must vibrate to attain their volume. And so, as a superlative feature of The Brunswick Method of Reproduction, we evolved the scientific Brunswick Amplifier under our own patents. It is built entirely of moulded wood.



This achievement, all acknowledge, is one of the great steps in the progress of phonographic art. It brings out tones hitherto lost. It banishes the raucous.

Another amazing advancement is the Ultona, our own all-record player—in-built, not an attachment. This reproducer, at a turn of the hand, presents to each make of record the proper needle and diaphragm. Each record is played at its best.

The Brunswick Method of Reproduction is one of the greatest triumphs of The House of Brunswick since its establishment in 1845.

### Hear—Then Judge

You owe it to yourself and to your family, as you decide upon which phonograph, to become acquainted with The Brunswick. In your town there is a Brunswick Dealer who will be glad to play this super-phonograph for you.

### The Brunswick-Balke-Collender Company

General Offices: CHICAGO and NEW YORK  
Branch Houses in Principal Cities of United States, Mexico and Canada

Canadian Distributors: Musical Merchandise Sales Co. Excelsior Life Bldg., Toronto

**Brunswick**  
ALL PROFESSIONAL

ANNUAL SUBSCRIPTION \$1.75

# THE ETUDE

MAY, 1919

Single Copies 20 Cents

VOL. XXXVII, No. 5

### Music, Savior of Civilization

THE great and good things for which men and women are happy to sacrifice their all, have little kin with the Anarchy—camouflaged as Bolshevism—which many workers; the world over, have been led to swallow as the one and only remedy for all their ills.

Russia, mad and drunk with the new life, recoiling from the horrors of Kishinev, Siberia and the foul military debacles of war, has plunged blindly into the first things proposed by the loud-mouthed, dominating fanatics. The result is that never before in the history of the world has so much of the earth's territory been given over to extremists and mob government.

Family group life, so priceless to the American heart, becomes a foul mockery in the program prepared by some Russian Soviets. Systematized doggery might be a better name for it if reports are true. Shall we barter the beauties of the American home for the habits of the kennel? The blood, murder and license of Anarchist peace is poor relief from the slaughter of the trenches.

Realizing that there is good in all things, many wise people have been looking for that in the Bolshevikian of Russia—just as our astute statesmen one hundred years ago were content to let the political volcano of France smoulder, knowing that some day, when the heat of the lava died out, great things would grow and flourish.

In America the larger number of our people are too sensible to forget the great blessings that have come to all of us from our glorious republic, guided by men of sanity, judgment, character, our patriots, our Jeffersons, Franklins, Lincolns, Yankee horse-sense shies at red flag and garlic-flavored orators.

The indisputable unrest in certain labor circles is not based upon low wages, since it has repeatedly broken out in parts of the country where wages are highest and the cost of living low—as, for instance, in the Pacific Coast. There are always certain "aniile souls" in all grades of society who take up with the latest social eruptions and exploit them. That such festers of revolution have been started by fanatics, extremists or paid agitators, does not make them less ominous.

We cannot imagine serious protracted danger to our beloved Homeland. But if we shall preserve our economic and social equilibrium, it must be through the sanity and understanding of our people as a whole. The very foundation of this is—

Good Music	Good Sermons
Good Plays	Good Games
Good Periodicals	Good Books
Good Sports	Good Nature

All these educative factors are just now the saviors of civilization. Without them the war-tainted world will decay into the mire of Bolshevism.

*Let us recognize the value of music in every possible way. Every group, every community, every section should unite in making or listening to the best music.*

*You who are working in music, grasp the situation and help with all your might. It is a mission as noble as any ever given to man.*

### Insurance for Teachers

TEACHERS as a whole, particularly music teachers, give comparatively little attention to the important matter of insurance. As a whole, teachers make a select risk. Musicians are usually very long-lived, and voice teachers often attain a very great age. Therefore it would seem as though they came in the actuary's class of "Selected Risks."

There has been considerable discussion of the advisability of insurance in groups for music teachers. The group insurance plan applies admirably to industries. It is, in most cases, the very cheapest form of insurance because it is possible to define the risk expected, and also because it is purely term insurance—the insurance being taken for one year at a time. This latter feature is most unsatisfactory in the case of the music teacher, because of the very fact that musicians are notoriously long lived. They are likely to die at an advanced age—past the time when most insurance companies will issue term insurance or accident insurance.

The Carnegie Foundation has just formed a corporation to insure college professors. It is the outcome of the evident inadequacy of the former Carnegie plan to pension teachers in colleges on a somewhat broadcast basis. The new Carnegie Company is capitalized for \$1,000,000.00 given to it by the Carnegie Foundation, and will conduct its business upon a cost basis at a considerable reduction to the teachers admitted. But since this is reserved exclusively for college professors it will mean little to the musical profession.

Perhaps, at some future time a provision may be made to look out for those music teachers who desire to protect their old age and their dependents, by scientific insurance methods along some such lines as the Carnegie Foundation has provided. In any event, the need for sufficient insurance is a serious matter, and teachers should give it plenty of common-sense consideration.

### Musical Holdups

EVERY now and then some alert reader will send THE ETUDE a remarkable instance of similarity between two musical compositions, that seem explicable only by plagiarism. In many cases the "steel" is hardly to be judged as such, as the material has been treated in such a different manner that it has all the characteristics of a new composition. A reader once called our attention to the well-known *Narcissus* of Nevin, claiming that it was purloined from the *Soldier's March of Faust*. The deadly parallel will show how far-fetched such a statement is.

On the other hand many popular publishers made a practice of introducing a few measures of some very well-known high grade compositions, in many instances for the purpose of suggesting atmosphere. Therefore, such pieces as Mendelssohn's *Wedding March*, Moszkowski's *Serenade*, and the *Spring Song* are thus suggested. Now, however, there are instances where a whole section of a composition, such as the main theme in the Chopin *Fantaisie-Impromptu*, has been deliberately stolen and the melody so man-handled that its resemblance to the original setting is pathetic. Shall we condone the popularization of such a theft because it puts a popular melody on the lips of thousands? What should we think of a man who deliberately printed Lincoln's Gettysburg address (only changing a word to slang here and there) and put his own name to it?



## Some Important Leschetizky Principles

Much has been told of the wit and the personality of Leschetizky, but little that is essential to have been told of his ideas on technique. Of course he was ready at a moment's notice. He used to delight in telling the story of a string banker who had rapidly sprung up from the peasant class to sudden riches. The banker approached Leschetizky, when he was teaching in St. Petersburg as a very young man, and asked the pianist to teach his daughter. When he learned that Leschetizky charged ten roubles (about five dollars) for a lesson at that time, he said to the banker, "I don't want her taught everything. Now I see that there are white keys on the piano, and black ones. Couldn't you teach my daughter only the white keys at—let us say—half price (five roubles)?"

"Ah," replied the master, "but you don't know how beautiful the black keys are. Let me play you a piece all on the black keys."

So he sat down and played the black-key Etude of Chopin so much to the delight of the parent, that he exclaimed:

"Well, if the black keys are as beautiful as all that, I guess my daughter ought to have both—and I'll pay the full price of ten roubles."

Leschetizky had very serious and earnest views on technique. One stressed especially was the need of a loose wrist. Once it was wanted, just as in some of his exercises, that the hand be caught in some way that a stiff wrist was the result I do not know. In some mysterious way it has come to me time and again that Leschetizky had said to have urged a rigid wrist. This he did not, except in very forceful bravura passages, where a storm stroke is occasionally required. He was very insisted upon the arched hand, rather than the flat-handed hand. Look at your right hand in the third position, the line from the tip of the forefinger (second finger) turns a Roman arch leading to the joint where the bones of the thumb join the hand—then you have the ideal line or arch as desired by Leschetizky. This is the most natural and the most economical position of the hand conceivable for easy piano playing.

## Leschetizky and Preparation

The aforesaid arched position makes for better preparation. The fingers are raised over the thumb, and the thumb under the fingers more readily. Leschetizky laid great stress upon preparation in playing. That is, every movement was prepared in advance if possible. It seems to me that some of the accuracy which marks the playing of his pupils, is due in a measure to this. The thumb, in passing under the finger, flies to an position immediately over the note that is to be struck. It is there when it is wanted. After much slow and deliberate practice of it, it becomes as habitual as walking. You don't think about it. In fact, quite unconscious of doing it. The well-trained hand does what it should do, and the mind can be centered upon the higher or interpretive side of the music.

The same idea was made to apply to chords. As the hand went to position to play a chord, it shaped itself immediately over that chord, with fingers individually aimed at the keys to be struck. Do you wonder that the pianist who moves the hand carelessly, with the fingers hanging purposelessly, like tassels, moving from one position to another on the oblique, instead of perpendicularly—do you wonder that, in this state of unpreparation, almost every day his hands blurted out what Leschetizky used to illustrate with the keyboard? It was one of his secrets of accuracy. Move straight to the position above the chord. Aim every finger. Then play—and not till then. This, too, becomes habitual—a matter of routine. You do it after a while, without thinking about it. Leschetizky was a great believer in Legato scales for the establishment of the preparation principle. Slow scale study is most beneficial and advantageous.

If one thing was paramount for Leschetizky it was tone—tone big enough for the largest concert hall, yet so under control that it could be administered with a reserve that it would not overflow. How was this done? Has he taught? Perhaps the best way to express it, in this, the tone should be poured out—not fired out. This is the vital difference between the tone of the Leschetizky or modern school and that of—say—the old Stuttgart school, where the notes were shot out from precise but angular fingers, as bullets are shot out of a machine gun. But how is tone "poured out"? It is easy to show, but hard to tell. Setting the Standard

"But as when an authentic watch is shown  
Each man winds up and recites his own."

—SUDLING

There is nothing more inspiring and improving to a young student of music than to hear a piece which he is studying performed by a great pianist. More may be learned by example, even unconsciously, than in a lesson. That is the most skillful and conscientious teacher could impart in a lesson. It is not an extravagance to spend money freely to hear good concerts.

## THE ETUDE

## Silly? or No "Ear for Music?"

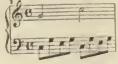
AMONG my pupils, some years ago in a small town was a girl about twelve years old who was, in some ways, a good pupil to have. She was anxious to "feel the piano," civil, willing, obedient, and not inclined to laziness.

The piano was new and needed frequent attention.

After about three months' instruction the C string (second space in the bass) broke.

Naturally they had to await the convenience of a tuner from the nearest city, a delay of possibly two weeks.

At this time she had an exercise on this order:



and she commenced to play it thus:



My question: "What are you doing in the bass?" Her answer: "Well, I had to play on the next key because the C was broken!"

## Confidence in One's Art

YVETTE GUERIN, the celebrated French pianist, was a pupil of mine in her early days, at Lyons. She was little known, and the audience not understanding her art, hissed her off the stage. Her manager flew into a rage, and vented his anger and disappointment on the singer. Far from being disengaged by an experience that has been the envy of many a promising career, Yvete retorted, "Patience, mon ami! some fine day you will be offering me ten times the money you are giving me now, and you will be very lucky if you can get me to sing at that price." She was right, however, in her desire to be a singer. While later, she had increased this to the sum of two hundred a performance. To-day Yvete Guérin is a wealthy woman, and her original art is known all over the world.

She had confidence in herself, and in her ability to succeed. How much this one characteristic has had to do with her great success, it is hard to say, but the chances are, that, had the singer given way to the despair natural to her Lyons fiasco, she would have lost the opportunity to become a singer. And this confidence in her own artistic ability must surely have had a marked effect upon her manager, who was thus encouraged to try again to introduce the artist to public favor.

## Are You One of Those?

By Elmore Hoppos

1. Those who lightly tread and surface-skim will see their musical house collapse upon the sands.

2. Those who try to instill lofty ideas and aspirations into the musical dullard will find it is like pouring nectar in a sieve.

3. Those who nourish their minds on musical trash must complain if found musically unbalanced.

4. Those who plumb depths beyond their technical must expect a chill.

5. Those who allow their fingers to be their guides while their minds are busy with a hundred other subjects must not be surprised if the wind of whimsy envelopes over the musical structure.

6. Those who would astonish with their technique while their souls are musically non-existent must expect to descend to earth with a jar.

7. Those who deviate from the palace of truth and the realm of sincerity need experience no surprise if they find themselves caught in the maze of their own false standards.

8. Those who seek to substitute the short cut for the long road to art may find it necessary to retrace their steps.

9. Those who expect to reap praise without practice will merit their chagrin.

"Music can express the feeling, the sentiment, which an event engenders in the soul, but it cannot pierce the event itself. That is the task of poetry, and in our way, of the graphic and plastic arts."—FELIX WAGGARTNER.

## THE ETUDE

## THE ETUDE



## The Golden Age of Singing

By the Noted New York Critic

W. J. HENDERSON

HANDEL went to London in 1707. Scarlatti composed his *Minuetto* for Venice in 1707. It has been asserted that Handel himself suggested the model for the recitative *O Mirilde mio* and the great aria, *Cara tomba*, in the fourth act of this masterpiece. Yet a little later Scarlatti wrote another significant opera for Rome, and finally again for Naples, where his first lyric drama, *Pompeo*, was heard in 1684. Handel was a German who had made Italian operas for Hamburg after that he had been approved in Germany. France was struggling in the throes of creating her national school of opera, while invading Italian companies excited Parisian curiosity with performances of operas by the disciples of Cavalli.

Those who have read the story of the conditions under which opera composers wrote in that brilliant period known as the "golden age of bel canto" will readily understand how the name was applied. The singer was the model of the composer. Through the whole seventeenth century his throat had been steadily settling itself upon its foundations. Because instrumental music was in its infancy the singer, already possessed of astonishing technical facility, was the only virtuoso before the public, and it is not remarkable that he speedily became its idol. His royal road had been opened for him when Peri, Caccini and Monteverdi produced their first *stile partante* in the first years of the century. A new *stile partante* for the exercise of the vocal art was discovered. That art was already in existence, and with the first chanting of Monteverdi's immortal *Lasciatemi morire* (*Armida*) the march toward the golden age of bel canto began.

The effect to be obtained from the portamento was known very early, and the study of the consonants was quickly taken up. We find no written record of this until the time of Guido of Arezzo, who flourished in the first half of the seventh century. He said: "Lingua in multis voces, more litteratur, ita ut incipiat modus vocis, multe litteratur, ita ut incipiat ritus canticorum." ("The voices meet together in many after the manner of the letters, so that one tone begins seemly flowing into another and not to be completed.") Emilia Probus, a grammarian of the fourth century, used the verb *figurare* to describe the meeting together of the eyes, the face or the mouth in singing. Such were the occupations of the morning. In the afternoon *Guido* is the first account we have of the musical effect.

As for rapid running passages, we know that "divisions," as they were called, entered western song from the orient at the moment of the birth of the Christian liturgy. Marks of expression date back at least as far as the closing years of the eighth century, when Pope Adrian sent a missal to the Emperor Charlemagne to teach the correct method of singing. He fell ill at St. Gall, remained there the rest of his life, established a school of chant, and introduced the use of the Roman letters, as they are called, to indicate the ponderous German graces of expression.

We have been told repeatedly that this age was synchronous with the period of Handel's activity as an operatic composer, and that of Agostini, the man and famous singer before Cafarelli and Marinelli. Old histories of music used to inform us that the great Italian schools of singing came into existence in 1707. Indeed, we find Porpora, Fedi, Redi and their friends teaching at this time, but the whole system of vocal technique was ready. Where did Porpora, the greatest master of that epoch, learn his art? The truth seems to be that the golden age began before Handel was born, and that its celebration was neglected till Britain discovered its magnificence.

## The Rapid Rise of Opera

We shall probably not go far wrong if we accept the year 1637 as that of the beginning of this golden age. In that year the first public opera house, the Teatro San Cassiano, Venice, was opened, and before the close of the year the first operas were given in houses of pleasure with paper curtains. Those who nourish their minds on musical trash must complain if found musically unbalanced.

4. Those who plumb depths beyond their technical must expect a chill.

5. Those who allow their fingers to be their guides while their minds are busy with a hundred other subjects must not be surprised if the wind of whimsy envelopes over the musical structure.

6. Those who would astonish with their technique while their souls are musically non-existent must expect to descend to earth with a jar.

7. Those who deviate from the palace of truth and the realm of sincerity need experience no surprise if they find themselves caught in the maze of their own false standards.

8. Those who seek to substitute the short cut for the long road to art may find it necessary to retrace their steps.

9. Those who expect to reap praise without practice will merit their chagrin.

"Music can express the feeling, the sentiment, which an event engenders in the soul, but it cannot pierce the event itself. That is the task of poetry, and in our way, of the graphic and plastic arts."—FELIX WAGGARTNER.

legato

was studied in the Schola Cantorum of Rome in the sixth century, and that the trill was assuredly known as early as the third century. It would be tedious to trace all the time in the development of vocal technique from the time of Gregory the Great to that of Peri and Caccini, at the beginning of the seventeenth century. Not all are known, but we have sufficient material to enable us to make a clear outline. There were many interesting vagaries. Taste and practice advanced and receded in irregular waves. The chants of the Ambrosian period (toward the close of the fourth century), of which some certainly survive in Milan in their original form, were of two types, either *Doric* in their simplicity or *Orientale* in ornament. Yet some of the compositions demand of singing, such as the *trill*, fell into disuse in the fourteenth century, and were revived in the sixteenth by Giovanni Conforti, a singer in the papal chapel.

Those who have read the story of the conditions under which opera composers wrote in that brilliant period known as the "golden age of bel canto" will readily understand how the name was applied. The singer was the model of the composer. Through the whole seventeenth century his throat had been steadily settling itself upon its foundations. Because instrumental music was in its infancy the singer, already possessed of astonishing technical facility, was the only virtuoso before the public, and it is not remarkable that he speedily became its idol. His royal road had been opened for him when Peri, Caccini and Monteverdi produced their first *stile partante* in the first years of the century. A new *stile partante* for the exercise of the vocal art was discovered. That art was already in existence, and with the first chanting of Monteverdi's immortal *Lasciatemi morire* (*Armida*) the march toward the golden age of bel canto began.

The effect to be obtained from the portamento was known very early, and the study of the consonants was quickly taken up. We find no written record of this until the time of Guido of Arezzo, who flourished in the first half of the seventh century. He said: "Lingua in multis voces, more litteratur, ita ut incipiat modus vocis, multe litteratur, ita ut incipiat ritus canticorum." ("The voices meet together in many after the manner of the letters, so that one tone begins seemly flowing into another and not to be completed.")

Emilia Probus, a grammarian of the fourth century, used the verb *figurare* to describe the meeting together of the eyes, the face or the mouth in singing. Such were the occupations of the morning. In the afternoon *Guido* is the first account we have of the musical effect.

As for rapid running passages, we know that "divisions," as they were called, entered western song from the orient at the moment of the birth of the Christian liturgy. Marks of expression date back at least as far as the closing years of the eighth century, when Pope Adrian sent a missal to the Emperor Charlemagne to teach the correct method of singing.

It is hardly necessary to go further. With the note that registers of the voice were known at least as far back as 1300 (where they were mentioned by Jerome of Moravia) we may pass to the year 1613, when Cerone published his monumental *Il Melopeo*. At this moment when Vittoria Archilei was astonishing her auditors with her scintillating decoration of her teeth and her long, flowing hair, when Leonora Baroni received no less a compliment than John Milton conveyed in two Latin sonnets, when Jacopo Peri had composed his *Euridice* and sung his own *Orpheus*, and when Monteverdi had produced his unsurpassed *Orfeo* there was, indeed, no complete code of vocal technique, but its materials existed in somewhat disjointed form and became known in *Cortona's* work.

*Il Melopeo* was a treatise on the rules of singing, pronunciation, the physiology of the voice and the hygiene of the voice. The book contained many pieces of exercises for the development of the voice in the execution of florid song. Cerone directed his attention chiefly to the chant, but not in its outline and in its vocal characteristics the chant was identical with the recitation of the new lyric drama. Cerone lays stress on the making cadenzas in the middle and at the end of a chant. His pages prove that independent vocal ornamentation was encouraged and that consid-

erable agility was practiced in the delivery of ecclesiastic music. It is interesting to compare a chant with a dramatic song, a tapestry with each after its long-sustained legato invariably ends with a short florid passage. To train pupils for such singing Cerone has special vocalises for each voice and on all the intervals. He and other writers of the same period show that the use of chest and head registers was well known and followed the same manner as that of our own time. As for the study of breath support, of which we have often been assured the early masters took no notice, Cerone says:

"The singer must know how to breathe imperceptibly among the long notes so that he can take the final diminutions with force and vivacity." In fact there is much more information about Italian vocal technique in this book than in Tosti's, published in 1723.

## A Training School for Singers

I quote from Tosti's history an account of the system of training in a school for ecclesiastical singers of the early seventeenth century:

"The pupils were obliged to devote every day one hour to the practice of difficult pieces in order to acquire the necessary experience. Three hours were distributed, one to trills, the second to passages, and the third to ornaments. During another hour the pupil worked under the master's direction placed before a mirror, in order that he might acquire no contortions of the eyes, the face or the mouth in singing. Such were the occupations of the morning. In the afternoon the pupils were obliged to sit for half an hour, an hour was devoted to a study of letters and another to the study of letters. For the rest of the day the student exercised on the clavichord or in the composition of a psalm, a motet, a song, or some other composition according to the talent of the pupil."

I have translated this literally that the force of its simple statements might not be diminished. Here we find the shaping of the great Italian conservatory system of instruction, which gave to the world singers thoroughly equipped as musicians and fitted to make their own ornaments and cadenzas with skill and art. Too great stress has been laid on the omissions of Tosti and Mancini. They took much of the long-established technique, for example, and their books dealt with matters which seemed to them to require more detailed explanation. A glance across the border into France and into the pages of that closely packed little volume, "Remarques Curieuses sur l'Art de Bien Chantier," by Benigne Jacilly (Paris, 1660) will have satisfied the superficial students of the history of vocal art that even outside of Italy the broad foundations were already laid for the splendid edition of 1700.

If we turn from the records of the schools and studies to the history of the singers, we find that the fruits of industry were most opulent. Revert for the moment to the accounts of the art of the famous Lazzaro Vittori, born at Spoleto in 1588. He was attached to the court of Alfonso Doni, father of the historian of music. He studied under the direction of the Medicis and under Suriano. Afterward he became a singer in the Papal chapel, and sang in some of the principal Florentine representations. In 1622 he became a singer in the Papal chapel, but did not altogether discontinue public appearance. He died in 1670, and there is a monument to him in the Church of Minerva, at the foot of the steps leading up to the Pantheon.

Vittori was one of the greatest masters of the young art of recitative. According to his biographer, Niccolò Erythraeus, and other contemporaries, the "stile parlante," as it was named, found its most eloquent expression in his delivery. It is told that his singing moved hearers to astonishing transports. Erythraeus declares that when so many singers were almost suffocated by the violence of their emotions and were obliged hastily to throw open their garments. So

great was his popularity in Rome that the people broke into the Palace of the Jesuits at one of his representations and literally drove out the nobles and Cardinals in order to make room for themselves. Vittori was not only a singer, but a composer, and his opera, "Galatea," still exists. It is an admirable example of recitative art and the poem, also by Vittori, is sweet, fresh and musical.

A year contemporary of Vittori was Baldassare Ferri, born at Perugia, in 1610. He became a chorister at Orvieto in 1621. In 1625 a Polish prince carried him off to his father's court, whence, in 1655, he was transferred to Germany, and finally returned to Italy to die in 1680. Enthusiasm followed him wherever, and adoring followers covered his sarcophagus with flowers. Burney, the historian, has placed us under a debt of gratitude by describing the art of this famous man. He says:

"Whoever has not heard this sublime singer can form no idea of the limpidity of his voice, of his agility, of his marvelous facility in the execution of the most difficult passages, of the justness of his intonation, and the brilliancy of his trill, of his incomparable respiration."

Then follow statements which sound incredible, but which can be accepted without reserve by those acquainted with the amazing resources of singers in a period when purity and beauty rather than volume and force of tone were demanded. Bentempi continues:

"Once I heard him perform rapid and difficult passages with every shade of crescendo and diminuendo. Then, when it seemed as if he ought to be tired, he would launch into his interminable trill and mount and descend on it all the degrees of the chromatic scale through a range of two octaves with unerring justice. All this was but play for him, that the muscles of his face did not indicate the least effort. Moreover, gifted with sentiment and imagination, he imparted to all his singing a touching expression."

There should be no astonishment that the Handelian era, the golden age of bel canto, was glorified by the art of Caffarelli, Farinelli and their associates. The censures before their birth, too, must be regarded by historians of vocal art, had not their teachers, like style and their taste. In order properly to appreciate the manners and methods of this golden age we must shift our adoring gaze from the two princes of song named above. Consider Carestini (1705-1760). All authorities agree that he sang rapid passages with great skill, and that in later life he greatly improved his cantando. Burney says:

"Although his voice was naturally beautiful he did not neglect to perfect it by study and to make it suitable to every kind of song, and he raised it to a point so sublime that he established his fame in his youth. He had a fecund genius and a discernment so delicate that, despite the excellence of everything he did, his great modesty prevented him from being satisfied. One day a friend finding him at study and applauding his singing, Carestini turned to him and said, 'My friend, you are right; but to me it is a mystery how I can satisfy others?'

One gathers from the various accounts and comments that have come down to us that the singers of the golden age reached the acme of perfection in those elements of the art which had focused the attention of their predecessors. They sang legato, with flawless suavity and used it for the expression of the tender emotions. The stormy tragic vociferation of later lyric drama was unknown to the classic vocalists. They sang rapid passages with swift and elegant smoothness, and all their norrity sought for purely decorative effects.

Dr. Burney, who has left to us faithful accounts of some of these old singers, was also generous enough to pen an essay on criticism, which every cultured reader may find in the third volume of the doctor's compendious history of music. The value of the essay lies in the instruction which it gives as to what was expected of singers in the author's day. In regard to operatic and dramatic singing, Dr. Burney says:

"The hearing dramatic music little attention is paid by the audience to anything but the airs and powers of the principal singers; and yet, if the character, passion and import of each personage in the piece is not

distinctly marked and supported, if the airs are not contrasted with one another, and the part of every singer in the same scene, specially different in measure, compass, time and style, the composer is not a complete master of his profession."

The laws of lyric art laid down in this passage have not been repealed. But how lamentable the appearance of some of our latest operatic geniuses if they are strictly applied! Characterization has not deeply concerned the facile Puccini until quite recently. How, then, at his almost his undoing. How, even as Mr. Kipling says, that is another story. To continue with the extract from Burney's history:

#### What Good Singing Requires

"Good singing requires a clear, sweet, even and flexible voice, equally free from strain and natural defects. It is but by the tone of voice and articulation of words that a vocal performer is superior to an instrumental. In, in swelling a note, the voice trembles and varies the intonation in experiment in singing."

That the city and all in it was demolished, save for a woman who had sheltered some of the messengers of Joshua, shows that the tonal method was quite as successful as Zepelin's "Big Berthas."

The picture gives herewith in Gustav Doré, and it graphically portrays the might as only the great French artist could paint it. Dr. Audley, to whom we referred in an editorial in the March issue, exhibits an apparatus made by the great acoustical expert of Paris, Koenig. Imagine a weather-vane with four arms, on the end of each arm a little canister not unlike a miniature milk can with an opening at one end. These canisters are resonators, all carefully tuned so that the air contained will vibrate when the note of the note which is sounded. At the same time the arms of the tuning fork commence to rotate, always in a definite direction. According to Dr. Audley the phenomenon of this apparatus has never been adequately explained, but the definite mechanical result is so plainly seen, that the miracle of the Walls of Jericho seems less and less astonishing.

#### THE ETUDE

#### The Fall of the Walls of Jericho

The physical explanation of Biblical miracles is the common pastime of young space writers. In these days when such marvels are being accomplished in the realm of sound, the fall of the walls of Jericho is regarded by many as a mere physical phenomenon.

The force of sound in affecting the human body is so well known that it hardly excites comment. When a man standing in America can converse fluently over a wireless circuit with a friend in Europe, there is little left to marvel over in the sound world. This does not explain, however, the marvelous presence of Joshua in giving such minute directions for his total attack upon Jericho. The seven priests marching before the ark, each with a ramshorn trumpet; the daily procession around the stone walls of the city until the seventh day, when they marched around the city seven times, blowing continuously, and with the deafening shouts of the people—all sounds more like the ritualistic overture for a miracle, rather than a logical experiment in physics.

That the city and all in it was demolished, save for a woman who had sheltered some of the messengers of Joshua, shows that the tonal method was quite as successful as Zepelin's "Big Berthas."

The picture gives herewith in Gustav Doré, and it graphically portrays the might as only the great French artist could paint it. Dr. Audley, to whom we referred in an editorial in the March issue, exhibits an apparatus made by the great acoustical expert of Paris, Koenig. Imagine a weather-vane with four arms, on the end of each arm a little canister not unlike a miniature milk can with an opening at one end. These canisters are resonators, all carefully tuned so that the air contained will vibrate when the note of the note which is sounded. At the same time the arms of the tuning fork commence to rotate, always in a definite direction. According to Dr. Audley the phenomenon of this apparatus has never been adequately explained, but the definite mechanical result is so plainly seen, that the miracle of the Walls of Jericho seems less and less astonishing.

#### Program Making

By Herbert B. Rawlinson

In making up a program for a recital, or concert, or musicale, remember one important thing—do not make it too long. An audience will gladly "stand for" a long program—provided the artist is a good one—but for the most part it will be best to cut it a little shorter than—from your own personal standpoint—you consider it should be. For if it is the least bit too long they will yawn before the end. And if they yawn they are only too likely to go out—as unobtrusively as possible, of course—but one of the audience going out, is apt to start the rest. And this is bad for the success of the performance.

Do not make the program too much of one color. Try to put a lighter piece between two somber ones, to give variety. Also intersperse the music with periods with those of another. In doing this remember that humor has its place in music, as well as in speech. There are many comic songs and instrumental pieces which, while escaping any tinge of vulgarity, yet achieve a pleasing hilarity. And these may be made the high lights in the musical picture you are planning. One of the most favored singers before the public to-day, the baritone, Reinold Werenrath, when he was soloist for the Maine Festival a few years ago, had the courage to introduce a humorous song of the very highest type, with funny words exquisitely set to music, and entitled "Die Reise im Rehren." Since then, other artists have put high-class humorous music on their programs with great success.

It is well not to have two long compositions following each other, for this breeds weariness on the part of the listener. Vary the length as well as the style. And, above all, to return to the first admonition cut the program a little shorter than you think it ought to be. It will pay you in the increased interest with which the audience will attend your next effort.

#### THE ETUDE

#### THE ETUDE



## A Year in the Fundamentals of Musical Composition The Dominant Seventh

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London, England



#### THIRD MONTH

[The next article in this valuable series will deal with Ornamental Notes, generally called Passing, or Auxiliary Notes. These are, so to speak, the graces of music, yet closely associated with the fundamental or groundwork of musical composition. They should prove of great interest and value to students—composers. The Etude cannot attempt to correct Harmony points, but will answer questions upon obscure points.]

Ax, looks on harmony, try to teach you a number of difficult things before they dare to trust you with this chord, which is the nicest and most natural one of all. I think it is always best in studying anything whatever to learn the most useful things first; to hark back and pick up loose ends may be unsystematic, but not necessarily confusing.

The chord of the dominant seventh is one of Nature's own creations, to you, however, you refer to the diagram given in the first of these pages?

It consists of a major common chord with a fourth note added, this fourth note being a minor seventh from the bass note and a minor third from the fifth.

If you try you will find that the dominant (5) is the only note in the scale upon which such a combination can be built. Chords similar in appearance can be and are to be found in the scale, but they all sound more or less harsh and unnatural, while the dominant seventh appeals to the most rudimentary ear as the natural product which it is.

You will hardly need telling that it demands imperatively to be followed by something else—usually the Tonic chord; but you will be surprised to find what a number of details there are in this business which will trip you up if you are not careful. First and foremost, the dominant seventh is a moving chord. The third, being the leading note (seventh degree) of the scale will always want to move up to the key-note, just as it does in common chords. In these we found that it occasionally slid down to 6, but it can hardly do that with good effect in the dominant seventh.

Try



The rising of the seventh is of course to avoid the doubling of the E, which would occur if it descended. This difficult detail of what notes may or may not be included may have been avoided, in order that you should get used to a quantity of details; we shall presently have to learn to do this.

For the present it will be sufficient to point out that note that has a fixed and obligatory progression can be used in both treble and bass at once. We have seen this with the leading note, it will be the same with the dominant seventh. Then since two out of our four voices may be involved, which may? It is seldom wise to double the fifth, but it is sometimes so apt to lead to consecutive fifths, so only the root is available for that purpose. But as there are four different notes in the chord of dominant seventh you will, as a matter of fact, not often require to double even this.

When one has newly made the acquaintance of this interesting chord—just as when one has learned a foreign language—apt to over-use it, and you will for some time be perfectly unable to use a dominant seventh at all without sounding a bit tenth. Perhaps the following illustration will show you the weakness of this. Suppose this to be the end of a phrase, or the middle of a verse:



but you are very likely to commit the following:



is the least offensive of these; in writing for piano we do not very much mind incorrect part writing in middle parts; but is very disagreeable to those who can hear a bass, but a common lapse with those who cannot. Do not, however, think that it can be agreeably avoided by putting the seventh in the bass, as in the example, the emendation with joy; but it will not prevent his making the same mistake again. Nothing will do that till he learns to hear his bass. C is another version of the same fault, less excusable because the seventh is an octave, and can only rise—do you know when? I will tell

\* The fact that we have slightly modified Nature's 7th may be ignored for the present.

The transposition of these will probably give you some trouble. Take the keys in the following order, each first major then minor: C, G, D, A, E, B, F sharp, E flat, A flat, E, D flat, B flat. I cannot too strongly impress upon you the benefit you will derive from this playing of all chords and harmonic progressions in all the keys. It is the only way—and a certain way—to build up that connection between eye and ear which is the first and most important of musical education. In playing any motion of the kind of sound any given interval notes they will play C followed by D, for instance, and quite fail to perceive that E followed by F sharp (and not F) will produce a similar musical effect.

To return to our dominant seventh. Having grasped the fact that the tonic chord is the thing it really needs to follow to complete it, we must now find if there is any other that will do just the same. There are three really, but only one of any account.

1. The chord on the sixth degree (subdominant).

2. A first inversion on that note, or a second inversion on the tonic (two positions of the same chord).

3. Flatten or sharpen any one of the notes and so slide into a fresh key.



A is agreeable and is generally called "the interrupted cadence." The effect on the ear is that we are on the point of finishing and change our mind. You may try placing the chords in inversions, but you won't like the result.

This sounds better the second way I have given it than the first. But it is not final, because, as you know, the second inversion will need a direct common chord after it. The dominant seventh sounds well all the way in the inversions. Try it for yourself.

It introduces us to a new feature, called modulation. We are suddenly taken off into another key; our dominant seventh has disappeared, but has been replaced by another, which will have to be disposed of in one of the ways already described, or else followed by yet another. This is not uncommon in music to find a whole procession of chords like this, each one dragging us into a fresh key, and perhaps coming back after all to where we started: for instance, in Chopin's pretty Variations, op. 12.



I have been thus minute over the details connected with this chord because I know from long experience just what errors you will be likely to commit in employing it. You may fully appreciate examples 2, 3 and 4, but yet in harmonizing a tune that rises from the fourth to the first note it may easily put a dominant seventh in the first note because it sounds nice, only to find that you cannot follow it up easily. One begins by hearing one sound (or bunch of sounds) at a time: we have now to hear also what the next sound is going to be before it has come. And this is the most important



THE FALL OF THE WALLS OF JERICHO.

ant stage in the development of our ear. Try to think of this dominant seventh chord with its ordinary resolution (that means the chord that completes it) as the first syllable of the word *A-men*. The various ways in which it behaves might then be compared with other words: *e.g.*



The first alone of these is quite final.

### Something About Encores

By E. H. Pierce

**T**HE French composer, Adam, in his miscellaneous writings, called *Savoirs*, remarks: "The English public is a great hand to demand things over again, and expresses its wish by a French word, as we do by a Latin word." The French word to which he alludes is, of course, *encore*: the "Latin word" used by the French is *bis*, meaning "twice." Indeed, they sometimes even make a verb of it, *encore-er*—meaning to repeat a piece of music, and such a use does not seem to be known by the dictionaries.

The question of encores is one which practically confronts every player, and opinions differ as to the best policy to pursue. Wagner absolutely refused to allow it in his music dramas, because of the break it caused in the dramatic action, and organizations like the Boston Symphony Orchestra are equally averse to encores, because, as members of the program is itself regarded as a serious work of art, and liable to be marred in form and effect by the superfluous repetition of a number or by the introduction of pieces which do not enter into the original plan.

In less serious musical performances, however, such as light opera, music shows, or miscellaneous concerts, the *encore* is a well-known and pleasant pleasure to the audience, and the artists take a certain pride in the number of times they are recalled.

It is often a matter demanding great tact and judgment to decide on the moment when one should respond to hearty applause by a repetition of the piece just played (or some attractive portion of it) by another piece, or by simple comments, forward or backward, and the recognition of the audience. Professional performers and organizations seldom leave these things to chance, but have a well-formed plan in regard to their probable action. It is interesting to look over the score and parts of a music show or a light opera as prepared for actual use by the leader; exact directions are given in blue pencil, the place to begin in event of an encore, repeat encores, and sometimes even third encores. Sometimes to avoid mistakes, or to indicate some differences in the manner of performance, the music to be repeated is even written out in full.

It would be well if amateurs took equal pains to prepare for a possible *encore*; a piece chosen hastily by the spirit of the moment often fails of its intended effect. If one has no well-defined plan, the repetition of the same piece, or of a long portion of it, is the safest thing, but there is a large class of short pieces and songs so particularly suited to this purpose that they are well recognized as "*encore* pieces." It is well to have a good variety of these in one's repertoire.

Generally speaking, an encore piece should be brief and of a lighter character than the number which precedes it, yet should be chosen so that it be too violent. One should avoid anything which would seem to lower the character of the concert. Something a little quaint and "catty" yet refined, is particularly in place. An encore piece need not be *always* lively, but if the chief number has been in a slow or moderate tempo, it would be very bad judgment to have one slow piece follow another.

One should above all things be able to infuse the concert with the same amount of vitality and personal magnetism that was present in the previous performance; if one feels at all wearied or played-out, as is sometimes the case after a long and difficult concert, for instance, it is better to thin the task, and respond simply by a polite bow or courtesy.

Speaking of bowing—it has been performing with an orchestra considered good form, in case they too pass the compliment of applause, to recognize them in the same manner that one does the audience.

### Music in the Wilds

By C. H. T.

**P**ICTURE to yourself a lonely lake, upon which the red Northern sunset has left a dusky, parting glow, woods that hide the shore are engulfed in the growing shadows—those forests that are the haunts of the lumbering bear, the prowling gray wolf and the shy, fleet deer.

Now as the gloom deepens, dances begin to arrive from all points—canoes filled with Indians. They come alongside the little wharf and wait—for what?—what is the lure?

**L**et me tell you. The little Frenchman who keeps the nondescript shop beside the wharf comes out of his tiny shop, looks about him—then, with a smile of comprehension and friendliness, he re-enters.

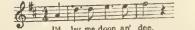
In a moment there floats out on the silence of the lake *Celida Aéto—Caruso* is singing for as strange an audience as one might find the wide world over.



The occupants of the clustered canoes listen in absolute silence. There is not a word or murmur of applause when the lonely song is ended. The braves take their music as solemnly as their other pleasures.

There is the next—a singing march-time that makes the cool air tingle to its brass and the pulse of its drums.

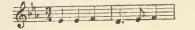
A pause—then *Aurie Laurie* steals out on the darkening twilight, like a plaintive whisper from a day long past.



And so it goes—classic arias, hand records and that sober fabric of music in every way, the people's songs and ballads—follow each other in deliberate succession. And the floating audience listens in solemn enjoyment to the varying music of the steel needle on its whirling plate.

The little Frenchman pops his head out. He decides, by some occult process, that he has locked them enough for one evening. In a moment he has locked himself in for the night. It is bedtime.

In another moment the last number is heard, slightly muffled by the closed door—the British national hymn:



The concert is over.

The canoes detach themselves from the wharf and slide off into the darkness, their paddles making hardly a sound. A far-off coyote utters his melancholy howl—a loon, faring high above the lonely lake, trills his mocking music across the sky—a faint breeze stirs the water till it laps against the wharf.

"And the rest is silence."

### Like Attracts Like

By Gertrude H. Trueman

WHEN I showed a friend the above title, she laughed, evidently thinking that was a love story. But, no—it applies to music and was suggested by seeing a row of songs on the rack of an upright piano: "Lovely Love," "Farewell," "Bittersweet," "Lament," "Lover," and oh! the colors—enough to make one's brain reel.

Once in a while—and, thanks to our modern teaching methods, more so these days than formerly—we see good editions of sensible music on an upright piano, but mostly they attract the songs with brilliantly colored titles.

Then there is the dear old square piano, found in here and there, old folks still there. And don't they match the feeble souls and the sweet timbre of the keys? What music do we hear now? The soft strains of the good old hymn-tunes and those pieces that were in fashion when grandma was young.

But, best of all, now come our superb grandbabies and concert. What wonders we can now perform! for we have sweetness, richness and brilliance on our fingers, not only for the right touch and temperament to give us the effect we desire. And, strange to say, it is the music that was composed before even the square piano was made that sounds so good on our grandbabies, showing that good things will survive the ages, despite what comes between and tries to outdo them.

### Getting Results in Arpeggio Teaching

By Leonora Sill Ashton

**I**T is the first few music lessons, the practice of arpeggios will not be explained until an easy position of the hand is formed, and a somewhat sure, firm touch acquired.

If it is possible, at this juncture, take your pupil to hear a harp.

Explain to him that an arpeggio is formed by playing the notes of a chord consecutively (harp style) and with a slight movement before him he will be able to ascertain the character and use of this particular musical expression.

Of course, for practice on the piano you will begin with the simple triad of a familiar scale.

In the first instance tell the pupil to play his thumb, second and third fingers of the right hand, on the first, third and fifth of the scale; also the fourth and thumb in the left hand on the same intervals an octave lower, and so on. This will upon him that the thumb is moving under the palm of the hand as soon as it leaves its key—as in the playing of scales—and be ready for its next position.

The figure of going up and down stairs may be used again at the beginning, with the explanation that having learned to go up and down you will now proceed to go two steps at a time, or even more; but this must be practiced very slowly, the same as the scales, for fear of slipping.

When the arpeggio has been carefully practiced with due attention to fingering and position of the hand, a mild form of velocity must begin at once.

A favorite example of Albert Ross Parsons used to be likened the playing of two or three octaves of arpeggios to the movements of the water bug, which nearly all children have seen on the surface of a pond.

"There they lie," said Mr. Parsons, "with their four feet stretched out, then they begin to slant—then they are across the water, then they lie again as that which one must make in the playing of arpeggios."

Place the hand in the correct position over the keys and think of that one position as being simply repeated as far up or down the piano as one wishes to play. One must take great care, however, not to have any break between the triads. The fingers and hands must glide with the same swift sure motion over the keys as the water bug over the pool.

As soon as the correct position of the hand are clearly in triplets, accented, with a good strong accent, the first of each. Then accent double triplets—the first of each four notes.

Set the metronome at a very low speed for this practice and for the velocity, but on no account neglect either, for it is fatal to think of arpeggios one note at a time.

As the lessons go on will teach your pupils the minor and diminished chords as well as the major ones.

There is no better exercise in the world for strengthening small, weak hands and widening the spaces between the fingers than the practice of the diminished arpeggios, one octave at a time, for it places the dependent fourth and fifth fingers in just the position to accomplish this.

For example:



With the very beginning of the study and practice of arpeggios, play something for your pupils to show



what a beautiful accompaniment and embellishment they form.

And thus give them a glimpse of something beyond what may seem to be the drudgery of the moment.

### THE ETUDE

### THE ETUDE

## Why Some American Artists Don't Get On

From a Manager's Point of View

### By HARRIETTE BROWER

**H**ARRIETTE Brower's *standpoint* may seem somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien birth. Many years ago the editor of *The Etude* made a somewhat

"humorous" note: "It first, Miss Brower's standpoint, may be somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who are not good students. Brower is a good teacher in any country. *Joey* in New York was just as great as *Joey* in Vienna, and with a natural-born boy like *Joey* it is a pity that he did not have a good teacher. Brower has supplied great teachers of American and alien

## Memorizing Your Piece

By Frederic W. Berry

[The writer quotes the case of a famous pianist who memorizes "four measures at a time." A great many students and teachers do the same method has failed. It is only fair to *THE ETUDE* readers, however, to tell them that I went into this question at length in my article "How to Memorize the Art of Playing" in the January issue. The best and quickest plan for memorizing poetry and recitations is to go over them in bits and pieces. Perhaps this also applies to music, but we have not yet been made in the musical field.—Editor of *THE ETUDE*.]

First thing, it takes time to memorize a piece, therefore patience.

A pianist of some renown once told me she could not memorize more than four important pieces a year, and that she had never met anyone who could. She was accustomed to practice daily for hours, and she had a wide experience with music and musicians. No doubt her standard was high. She would hardly be satisfied with results that did not at least approach perfection. The pianists before the public seldom play anything that has not been worked at for two or three years.

In memorizing one should first see and take the piece as a whole, then in detail. First, the universal, then the particular. Divide the piece into sections and sub-sections, giving extra attention to any awkward or difficult phrase—one hand at a time—both hands together—from many angles, viewing and reviewing.

Some of the signs may be overlooked at the very first—such as expression marks, pedal directions, fingering; or such features can be supplied subconsciously out of the performer's own brain as he goes along. The composer's intentions in these matters are by means to be ignored. Broadly speaking, a good composer and a good executant naturally supply very similar notes of expression.

Primarily, then—technic. Measure by measure, phrase by phrase, build up by endless repetition. To relieve the monotony and tedious routine and in order to gain a wide grasp of the piece play over the whole composition or a generous portion, at intervals, always seeking further improvement, constantly giving added attention to the little details—watching for curves and strokes and dots and figures that may have been overlooked at first. If the composition is a good one—a classic—everything should be noticed and no changes made.

Some think they may put in their own fingering, or their own bass here and there—why be fussy? The better way is to memorize a few pieces thoroughly—one by one—paying respect to careful editions, rather than to take up a number superficially. The lady pianist, to whom I have referred above, said she would take four bars—no more, no less—repeat them ten times—or more, no less—then proceed four more, and so on. This may appear to some a mechanical procedure; nevertheless, it begot fine technical results in her case at least.

And it is technic we are after. It is all very well to disparage the artistic side of music, declaiming that the aesthetic side of music is the main thing. This may be true enough, and technic only a means to an end. It is, however, the means that requires a quantity of attention—calling for much time; the artistic part—the expression—belongs rather to the realm of space—and to a quality of attention that is very much a matter of life and experience.

Memorizing is not merely the photographing of the printed page on the grey substance of the brain. You must absorb the composition into your whole being. The finger-tips contain little brains, so to speak. The piece actually sinks into you. It becomes part of your self.

A piece thus thoroughly learned is never forgotten. After a while, you may lay it aside. Then when you want to take it up again, you will always find it on the great shelf of the subconscious, stored away in some pigeon-hole of your brain, easily recalled. You may have to review it a little; but you will discover that the time and labor formerly expended have not been wasted.

Nothing is ever forgotten. Concentration helps to dig the subject in—it also aids its resurrection. And concentration does not imply any strained pressure on the brain. It is the calm, attentive, receptive attitude that counts. We live and learn by absorption. "Try easy" rather than "try hard."

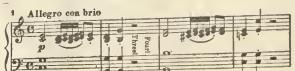
## The Most Powerful Effect in Music

By Edwin H. Pierce

Mozart is said to have declared that the most powerful effect in music was *no music*. That is to say, a skillfully placed rest, or perhaps more specifically, a *silence*.

It is strange that this fact is so little appreciated by the ordinary run of musicians; the cutting short of rests, especially those intended by the composer to be of dramatic significance, is so common. It is natural to pass without comment, also, the earnest observance of them would be inversely to the effectiveness of the performance. This fault is not entirely confined to amateur professionals whose work is almost entirely of a solo nature are likewise prone to it in many cases. The best cure for it is habitual practice in ensemble playing or in orchestral playing under a really good conductor. Lacking this, much may be achieved by a resolute counting of time.

One of the most familiar examples is found in the opening measures of Beethoven's Sonata, Op. 2, No. 3.

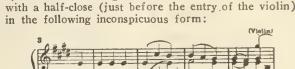


Here the rest on counts "three" and "four" serves to fix the opening motive on the mind and arouse expectation for what follows, but if the player yields short, to a careless tendency to cut the rest short, the only impression made is that of uncertainty and rhythmic deformity.

An almost parallel case is found in the well-known Lenten hymn, *St. Andrew of Crete*, which suffers mutilation at the hands of many careless organists.



As we have quoted Mozart's opinion in the first paragraph of this article, it seems but fair to furnish an example from his works, and we present an excerpt from the mimet of his violin sonata in E minor. (No. 4.) Here a charming little melody which first appears with a half-close (just before the entry of the violin) in the following inconspicuous form:



As we have quoted Mozart's opinion in the first paragraph of this article, it seems but fair to furnish an example from his works, and we present an excerpt from the mimet of his violin sonata in E minor. (No. 4.) Here a charming little melody which first appears with a half-close (just before the entry of the violin) in the following inconspicuous form:



is greatly enhanced in beauty on its later appearance by the enlargement of the half-close and the introduction of rests. One should observe these rests with most minute accuracy.

## Gaining the Pupil's Sympathy at the First Lesson

By Ellen Fairborn

HERE is where true understanding and sympathy with the little pupil is most necessary—at the very beginning.

It used to be in a house where the first music lesson had just been given. The teacher was horrified from loud and continuous talking and the small piano looked bewildered. I have always tried to make the first lesson a happy one. It is not wise to give too much information, and always some little thing which the child will be able to do easily and enjoy. I often talk about other things, a casual, friendly way and try to get some idea of the little mind and character with whom I have to work.

A sensitive child looks forward to a new teacher with a certain amount of dread, and a quiet, friendly and informal manner will go far to reassure her and make the next lesson one to be looked forward to.

It is better not to insist upon much depth of tone at first, where the hand is small, as there is great danger that the first joints of the fingers will bend in, and a habit be formed which is very hard to break. As the fingers become stronger the tone can be increased, and until then let the tone production keep pace with the ability of the fingers to remain in the proper curved position.

## THE ETUDE

## THE ETUDE



Analogous to the effect of actual "rests" is the conscientious rendering of a group of staccato notes, for a staccato note is really more than a very short "rest." To play a very short note and then another making up the exact number value of the printed note. A very common failing is to omit the "rest" (if we may so term it) which should come after the last note of a staccato group as certainly as between the previous notes. It would be well if piano teachers more commonly gave the same attention to this small but important detail that is observed by good violin teachers. In Kreutzer's Fourth Etude, great stress is always laid on the fact that there must be a decided break between the last sixteenth note and the half note which follows:



(For the benefit of those unfamiliar with violin technic we should explain that the curve used in this example is not regarded as a legato sign, but merely as an indication that the notes are taken in one bowing, the staccato remaining as decided as ever.)

Sometimes a great artist produces a wonderful effect by a single, sudden insertion of a very minute pause in place not specifically indicated by the composer, yet wholly in sympathy with the composer's idea. The writer still retains a vivid memory of such a proceeding on the part of the great Russian violinist, Adel' Brodsky (now residing in England). Although unable at the present moment to verify the source of the quotation, he is able to give it from memory with sufficient accuracy to illustrate the principle:



A possible break after the last sixteenth note caused the long note which followed to have the effect of being wonderfully and powerfully accented—an accent so intense, that any attempt to have produced it merely by the force of the bow would have resulted in an unlively harshness of tone.

There are some passages which admit well of this treatment in the Finale of Beethoven's Quintet in C major, but space will not permit us to present as many.

We have chosen several illustrations from violin music because small points of phrasing are more distinctly audible as rendered by the violin bow, but they are equally important in piano music. It is a very common fault with pianists, both old and young to slay the last note of a staccato passage. Remember that the last note marked staccato is every bit as important as the others.

## Secrets of the Success of Great Musicians

By CHEV. EUGENIO DI PIRANI

## Anton Rubinstein

This is the Third Article in this Interesting Series by Chev. Pirani. The Former Ones Were Devoted to Chopin (February) and to Verdi's (April).

Some days ago a distinguished musician was discussing with me the title of these essays: "Secret of Success of Great Musicians." "How is it possible," he said, "to discover their secret? If that were the case then everyone could become a great musician."

That is a mistake. To unearth and analyze the secret does not mean that everybody could repeat the trick. Sometimes it is the magnetic personality; sometimes the wonderful inspiration; sometimes the suave, fascinating touch—and so on. One can possibly find out the reasons for success. An ambitious musician can, also, to his great advantage, try to imitate those peculiarities; but imitation, even exact reproduction, very seldom revives the original. It becomes, at the best, a good copy, but never the real thing. Such gifts as are responsible for success are either inborn (and, in that case, cannot be acquired), or they can be reached only through a whole life of study and toil, like the marvelous technic of some virtuosi. The mere mention of it as one of the reasons of their success is by no means sufficient to render other musicians capable of doing the same. Every great artist that would be qualified to possess some of the necessary predisposition for developing certain abilities, he must add to his own initiative all the application required for the attainment of that high aim.

This preamble is necessary to dispel the assumption that I am going to put into the hands of the student, a magic wand which will open to him the golden portals of fame.

Rubinstein, to whom to-day's article is devoted, offers to the investigator a wealth of dazzling traits which can be esteemed as guiding stars to the ambitious musician.

He was (like many other renowned musicians) a "wonder child," a fact which ought to silence the critics who decry "les enfants prodiges." There have been enough of them who, have developed into world-famous men, as in the case of Beethoven, Mozart, Bach, Handel, Chopin, Mendelssohn, Liszt, Hofmann, Busoni, etc., to verify the belief that genius is in most cases preexisting.

Little Anton Rubinstein's debut was at the age of nine years, at Moscow. After the performance he was put on a table in order that he might be seen. In 1841 he set out on his first tournee with his teacher, Vil-

lamin. He delighted in telling of many strange experiences he had here. Among others, after one of his concertos, where he had played various selections from Bach, Chopin, Mendelssohn, Liszt, Hofmann, Busoni, etc., to verify the belief that genius is in most cases preexisting.

"For the soul?" replied Rubinstein, puzzled. "Well, I have played for my soul, if not for yours."

He did not like the long sea voyage. "To look at the sea, that is delightful, but to be on it," he said, "horrible!"

At Peterhof, in his enchanting summer home, Rubinstein kept open house, and one evening he, Davidov, the great violinist, and Auer, the eminent violinist, who now sojourns among us in New York, made music together. Large as the villa was it was always too small to accommodate all that thought, discussion, and on the lawns that surrounded it, under the trees, on the steps of the terraces, everywhere, were groups of people listening in silence to the sounds that floated out to them from the open windows of the music salon.



## Rubinstein's "Sacred Operas"

Rubinstein's dream was the establishment of "sacred opera," that is, of oratorio produced on the stage, like the "Passion Play" at Oberammergau. He wrote on this subject: "The best known masterpieces of this form (not during the study of them, but when hearing them performed) always left me cold; indeed, often positively pained me. To see and hear gentleness in dress coat, white cravat, yellow gloves, holding music books before them, or ladies in modern, often extravagant, toilets, singing the parts of the grand, imposing figures of the Old and New Testaments has always disturbed me to such a degree that I could never attain to pure enjoyment."

The gigantic task he set himself with the great historical concerts remains unique in the annals of music. These series of concerts were given in Berlin, Vienna, Paris, and Rome. The program consisted of seven piano recitals, while programs included the greatest works of classic and modern composers. The first series devoted to the old, including Bach; the second to Beethoven (eight sonatas); the fourth to Schumann, the greater part of the fifth to Liszt; the sixth and part of the seventh to Chopin. The whole program was played from memory, a prodigious feat.

He was, indeed, above criticism as a pianist. I had the privilege of hearing this series in Berlin. Who could describe his fascinating, velvety touch and sweet caress of the fingers, ever so sweet, ever so caress, suggesting the thundering of infantized elements. His exuberant temperament even sometimes overmastered him, but just this overwhelming temperament made the great splendor of Rubinstein's genius. He could sing on the piano forte with all the beauty of a human voice and again dash into enormous difficulties with a fire and passion that carried away all before it in its astonishing grandeur.

## A Great Teacher

But all this superior ability did not come from Heaven alone. The student should not forget the thousands of hours Rubinstein devoted to study especially to find a peculiar softness and delicacy of tone and how long he was working at the problem. Also the enormous sonority he could extract from the piano was a peculiarity of his own. In every concert it was said he broke several keys, and a second piano was always in reserve on the stage, but never, even in the most tremendous fortissimo, did his touch become rough or harsh.

He was also a great teacher, and in spite of his impetuous and capricious nature, he possessed those qualities required of a good teacher: patience and gentle-



RUBINSTEIN'S SALON AT PETROGHES

ness, or absentmindedness—was usually wrong in contrast to Bülow, he was absolutely objective in his lessons. While Bülow "revised" the classics, I often indulged in distorted fancies on the classics (see, f. i. G. M. Gauvin's *Music in Bülow*). Rubinstein was equally fond of criticism of the classics, as he considered it essential to taste that some of the present day artists should presume to present the classics after their personal ideas. "I want Beethoven, I want Bach, I want Chopin as they gave themselves to us," he often said, "they are good enough for me; and for my pupils they must be good enough too." Nothing with him could be done for mere effect, no change made to suit the individual taste. His lessons were studies of poetry in the conception of the ideals of the great masters. Technique, of course, the pupil had to possess before coming to him. The first time Bülow, Rosé, and Rubinstein presented themselves was like this.

Some externals of his playing ought not to be overlooked. His trick of tossing back his hair, his way of raising the hands high above the head, his leonine, Beethoven-like head—had, especially with the public, a certain share in the deep impression he made.

In private life Rubinstein was what one calls a good fellow. He was fond of a good story, especially when highly flavored, and was always happy paying compliments to a pretty woman. On one occasion in London the Princess of Wales sent for him. Rubinstein, when bowing, was about to kiss the hand of the princess, when she hurriedly withdrew it, saying it was not the custom in England. "With us" (he should have said with me), replied Rubinstein, "it is a law."

#### Personal Memories

When I was in Petersberg in the year 1888, I became acquainted with the master at the hospital home of Mr. Petersen, the owner of the world-renowned Becker piano factory. Then and there he invited me to visit him. Rubinstein led, at that time, a retired life in the greatest simplicity. He was very tall and thin, and appeared as though lost in his chair. He could not be induced to succeed in any of his efforts, *death!*

The remarkable one of my publishers who confided to me recently that, if I were dead, my compositions would prove much more commercial. I replied that, for the present, I had to forgo this effective advertising medium, as it would prove prejudicial to my . . . health!

The well-known writer, Eugen Zabel, a friend of Rubinstein's, has published an interesting study on the *habits of the great*. Leopold Auer, knowing nothing of Rubinstein's condition for Rubinstein sent him from Petersberg a plaster cast of his hand. Zabel wrote, concerning this dear relic: "It grows out of a very robust wrist. It develops afterwards full and fleshy, strikingly enlarging almost in the shape of a quadrangle. The first pressure, upon looking at the plaster cast, is not of great impressiveness, but the impression one receives of the personality of Rubinstein. Any one who did not know him would have supposed him to be accustomed to carry heavy weights, the more so as he walked in a stooping posture and with shuffling gait. The shape of Rubinstein's hand suggests a claw improved to human form. Marvelous in the strong development of the small finger. Rubinstein used to say that through a simple pressure of this finger on the key he could break any hammer of the piano."

A lady once asked Rubinstein what city he liked best. "This is difficult to say," he answered. "It would be easier if you had asked, what country I like best. Then I would reply: *In Russia I live, in Germany I think, in France I enjoy, in Italy and Spain I admire, in America I do business, and everywhere I . . . I love.*"

#### Success Trials

1. Study only with great masters. The time you employ with inferior instructors is wasted. The happy choice of a teacher is half guarantee of success.

2. When you are developed into an artist do not care for the praise of the vulgar and ignorant. Be your severest critic, and seek to come near as possible to your ideal. Pursue this ideal even when it is in contrast with the common taste.

3. Set for yourself some colossal task. Even if you do not succeed in attaining it, the effort alone will benefit and improve your art.

4. Do not forget that great mastery of any subject is obtainable only at the price of long and persistent study.

5. Specialize, if possible, in one thing. The world does not give credit for too many accomplishments.

7. When you have accomplished something in the world and you are anxious to get recognition *dic as poss* as possible!

8. If you are not in a special hurry for fame take care you have a good time, and manage to live a hundred years, for, as the Italian saying goes: "Meglio un asino vivo che non dottore morto" (In English: "Better a live donkey than a dead doctor.")

#### THE ETUDE

#### From An Old Musician's Wallet

Borit Handel and Iach were not above helping themselves to another composer's melodies when they felt like it. We composed numerous fugues and fantasias upon themes that were not original with him. Handel went further and took bodily passages of considerable length. This was due in a measure to the exigencies of the times, when it was not unusual for a noble patron to demand a certain composition by a certain date, and the poor musician had to furnish it or risk disfavor. Accordingly, Handel kept a book of themes that he liked, although written by other composers, and used them in his own works, changing them, to say the least—audacious. Nevertheless, this does not belittle Handel's ability, because he was quite equal to writing works far finer than those he pilfered when the circumstance of the moment urged him.

#### Antedates and Bon Mots

March, 1881, I had to give a recital at the Philharmonic Academy, in Bologna. The program, which had sent several days in advance, included a number of Anton Rubinstein's. The president of the academy, however, informed me that Rubinstein, being still among the living, could not be considered as a still among the living, and therefore, to cancel the number of the concert a telegram from Paris announced that *Nicholas Rubinstein* (the now deceased brother of Anton) had suddenly died. The president of the academy then hastened to inform me that Rubinstein, having just died, he became *Yso facto* a classic, and I could conveniently replace the number on the program. Of course, had to call the attention of the overzealous president to the fact that it was *Nicholas* and not *Anton* who had passed away, and the number was again expunged from the program.

How often public recognition is delayed, or altogether denied for this same reason. Envy, jealousy, bad business considerations are often seemingly the unmountable obstacles to success, in this case the success of successful living, *death!*

The remarkable one of my publishers who confided to me recently that, if I were dead, my compositions would prove much more commercial. I replied that, for the present, I had to forgo this effective advertising medium, as it would prove prejudicial to my . . . health!

The well-known writer, Eugen Zabel, a friend of Rubinstein's, has published an interesting study on the *habits of the great*. Leopold Auer, knowing nothing of Rubinstein's condition for Rubinstein sent him from Petersberg a plaster cast of his hand. Zabel wrote, concerning this dear relic: "It grows out of a very robust wrist. It develops afterwards full and fleshy, strikingly enlarging almost in the shape of a quadrangle. The first pressure, upon looking at the plaster cast, is not of great impressiveness, but the impression one receives of the personality of Rubinstein. Any one who did not know him would have supposed him to be accustomed to carry heavy weights, the more so as he walked in a stooping posture and with shuffling gait. The shape of Rubinstein's hand suggests a claw improved to human form. Marvelous in the strong development of the small finger. Rubinstein used to say that through a simple pressure of this finger on the key he could break any hammer of the piano."

5. The study of the Octave

Here are some musical names that are often mispronounced: Berlioz (Bar-lé-ooz not Bar-lé-oh); Carre (Cah-ré-ooz, not Car-rah-ooz); Cramer (car-mer, not Cray-mer); Czerny (Ké-ren-é, not Ké-ren-é); Dittersdorf (Dit-térs-dorff, not Ditt-érs-dorff); De Reszke (Deh Réz-ke, not Dés-ke); Dussek (Doo-shék, not Doo-ék); Eanes (Aénes, not Eánes); Faure (Fóór, not Fóór); Gade (Gád-deh, not Gahd); Kjerulf (Kéy-úlf, not Júlf); List (Líst, better than Least); Massenet (Massé-né, better than Mass-sé-né); Moszkowski (Mosh-kóf-shék, not Móz-ko-szé); Saint-Saëns (Sán-sé-Séng, not Sáne-Sáne); the French nasal "n" must be suggested in the correct pronunciation.

Keep at it. Terrance used to say that "Nothing is so difficult but that it may be found out by seeking."

The difficult piece usually responds to persistent practice—when the practice is properly directed.

Have you ever noticed that whole notes are written in the middle of the measure in orchestral works (scores, etc.) whereas in most piano music the whole note is written at the beginning of the measure?

Is the work you have chosen worthy of your best efforts? There was a man named Charles Fenster (1822-1890) who became a noted performer on the *Jew's-harp*! Contemporaries estimated that similar application might have made him a virtuous pianist or violinist.

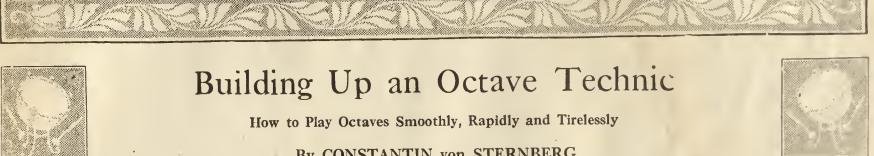
#### Neglected Opportunities

"*Alas for those that never sing  
But die with all their music in them!*"

—Homes We meet many grown persons who have, through life harboring a constant regret that they find no neglected opportunities for musical education, and that it is too late to remedy the fact. One such man we knew who used to joke at it with affected gaiety, saying, "I'm chuck full of music: I must be—because none ever came out!" but he really nursed a painful regret. Think of this when you are tempted to neglect your practice or postpone lessons for some trivial cause.

#### THE ETUDE

#### From An Old Musician's Wallet



## Building Up an Octave Technique

### How to Play Octaves Smoothly, Rapidly and Tirelessly

By CONSTANTIN von STERNBERG

MANY piano players—and not amateurs only—find great difficulty in playing octave passages, especially when such passages demand a rapid tempo and great endurance. Such passages some performers find so fatiguing as to be unable to carry them through without great difficulty, and others, again, are liable to a feeling of being momentarily paralyzed. The word "paralyzed" is used here purposely because that which is so often taken to be *fatigue* is in reality a temporary or momentary *paralysis*.

We know that a muscle, when put to an unusual strain accumulates a lot of blood which causes that muscle to expand. The muscles of the wrist, when put to an unusual strain will expand, and by this expansion press against the many large and small blood vessels which nourish and stimulate the finger nerves. This pressure makes the circulation difficult and by forcing matters this difficulty increases more and more, until finally the circulation of blood in the hand is stopped—which produces a condition of partial or temporary *paralysis*. The hand becomes really paralyzed, and the fingers are dead. With the exception of the thumb, the fingers are not paralyzed, because this particular *paralysis* is not only temporary but admits of an instantaneous cure by dropping the wrist. Through this dropping the muscles relax—it might be said, *collapse*—the pressure against the blood vessels is thus released and the circulation of the blood is re-established. This cure works *instantaneously*, whereas it would take from five to ten minutes, if not more, to restore the circulation of the blood again. The reason a lengthy octave passage were really due to *fatigue*.

This supposed *fatigue* is often accompanied by a pain which is felt about two inches above the wrist, but this pain only proves that the blood that was intended to nourish the finger nerves has been stopped in its course; that it has accumulated where it found no outlet and thus exerted that pressure which caused the pain.

This is the physiology of the difficulty and it had to be made quite clear here in order that the reader may understand that the means to conquer the difficulty, as suggested in the following, are entirely in line with the physiological aspect of the matter.

#### Gripping the Octave

The most common error committed in playing prolonged octave passages consists of playing them—or endeavoring to play them—with one and the same set of muscles, instead of distributing the power over four different sets. It would be well to understand that the octave technique comprises:

- 1. Wrist octaves;
- 2. Arm octaves;
- 3. Shoulder octaves;
- 4. Finger octaves.

Nos. 1 and 4 are more difficult to acquire than Nos. 2 and 3, because Nos. 2 and 3 are used only for *forte* and *fortissimo* places and never long in succession, while Nos. 1 and 4 are much more frequently used and demands a great deal of practice.

The study of wrist octaves should begin—

Kullak suggests in the masterly first book of his "Octave School"—by striking an octave on white keys in such a way as to *grasp* it, somewhat in the manner of the tongs which our summerly friend, the iceman, uses. The thumb and the fifth finger should show in their holding this octave the wrist should be alternately elevated and depressed, as in the act of "dropping" however, should not be a "dropping" but an actual dropping that is *falling*. The arm that had lifted the wrist should suddenly become, practically, decentralized and allow the wrist (as well as the arm itself) to *fall*; to *fall instantly* and to fall so low that the finger tips are in danger of losing their hold on the keys. Of these two motions each one should be made *quietly but*, at first, *very far apart*; so that the wrist, whether high or low, should remain at least four or five

seconds in the same position in order that the player may make sure that the fall is not a masquerading *depression*. In this "fall" the arm should be as if it were dead.

*This first study is the most important in the whole technique of octave technique.*

Assuming now that this first study was made on the keys of C, the next move will be a slight spreading of the hand while the wrist is lifting and the thumb and fourth finger reach for C sharp. Here the fingers may be *asfarable* of the black keys. In going then back to C, the wrist should again fall and the fifth finger and thumb take the C's before. By and by, the study may progress chromatically to B and E, and then to F and G, and finally to D and A. With the fingers spread wide the hand should be practiced with the fifth and fourth (or also the third) finger alone (without the thumb) while the hand retains the outstretched position as if it were playing octaves. When the upper notes of the octaves with the fifth and fourth fingers are so well learned that they can be played in the required speed, then—and not until then—should the thumb be permitted to "trolley" along the hand to keep the speed and thus to complete the octave. In each measure the hand must practice its notes separately, but while so employed the hand must retain its outstretched octave position. These "finger octaves" are very useful in passages that require great rapidity.

"Arm" octaves are used only where great strength is needed, while "shoulder" octaves should be used only for *sforzato* moments, where one or two octaves or heavy chords form the climax of a passage which, in itself, was to be played *forte*. Of these two manners nothing more need be said than that the "arm" octaves should bring the hand up to the elbow only, while the "shoulder" octaves employ the shoulder muscles for deriving their strength from the shoulder muscles. Note these two manners should not be confounded with each other but be considered as distinctly separate, for they employ two entirely different sets of muscles.

#### Finger Octaves

Coming now to "finger octaves" (No. 4 of the foregoing statement), it may be said that they are not, or only in exceptional cases, used in passages that move on white keys only; this manner of octave playing is used in scale or arpeggio passages that contain a number of black keys on which the fourth—not also the third—finger is employed. Such passages should be practiced with the fifth and fourth (or also the third) finger alone (without the thumb) while the hand retains the outstretched position as if it were playing octaves. When the upper notes of the octaves with the fifth and fourth fingers are so well learned that they can be played in the required speed, then—and not until then—the thumb may be permitted to "trolley" along the hand to keep the speed and thus to complete the octave. In each measure the hand must retain its notes separately, but while so employed the hand must retain its outstretched octave position. These "finger octaves" are very useful in passages that require great rapidity.

"Arm" octaves are used only where great strength is needed, while "shoulder" octaves should be used only for *sforzato* moments, where one or two octaves or heavy chords form the climax of a passage which, in itself, was to be played *forte*. Of these two manners nothing more need be said than that the "arm" octaves should bring the hand up to the elbow only, while the "shoulder" octaves employ the shoulder muscles for deriving their strength from the shoulder muscles. Note these two manners should not be confounded with each other but be considered as distinctly separate, for they employ two entirely different sets of muscles.

#### Prolonged Octave Passages

Prolonged octave passages played with one and the same degree of strength would be as monotonous as any other passages that were devoid of dynamic shading. It is to the dynamic undulations that the student should now pay the greatest attention, because they will show him the places where he may change from one manner to another. It would be useless, to say here, that soft octaves should be played in the manner of No. 1 and No. 4, because the choice would depend upon whether the octaves are to be played *legato*, *non-legato* or *staccato*. Nor was the purpose of the foregoing to furnish a "recipe" which the student could follow without doing his own thinking and experimenting. The purpose was, on the contrary, to make him think and experiment after having made him acquainted with the fact that there are four distinct manners of playing octaves and explaining how these four manners can be acquired.

In the course of his pianistic experience the student may find that—once in a while—the various manners may form combinations, *c. g.*, the arm and wrist may work for moments together and that the wrist may help a little in the finger octaves. Such experiences, however, are granted to those only who have a very clear idea of all the manners stated before. If they are not thoroughly understood, the student may by chance hit upon a combination that may be of momentary help to him, but, as it would be mere chance work, it would be more than likely never to help him again. Hence it is best to learn and understand the four fundamental manners so thoroughly that, in case of any combination suggesting itself, the student should know what he is combining.

#### Your Musical Magazine

We think that anyone who reads Mr. Sternberg's article and tries out the exercises will surely benefit from them.

Some of the best articles in THE ETUDE have been submitted by our readers. We want you to feel that this is your magazine in fact, and we are always glad to have our readers write us and tell us what they most want to read in THE ETUDE. Perhaps we might hit just what you have been waiting years to learn.

## Hints on the Study of Octaves, Thirds and Sixths

By Mrs. Noah Brandt

The performance of pure legato octaves is undoubtedly the greatest stumbling block in the path of a pianist striving for virtuosity. This is surprising, as with proper placing, correct use of the down-up motions of the wrist, and relaxation of the muscles, octaves may approximate the speed, depth and equality of single notes. Pure, perfectly even, resonant octaves cannot be acquired until arms are rigid, hands misplaced, and a frantic tempo applied.

The ear plays a very important part in octave playing, as it requires constant listening to each tone, in order to discover inequality. All previous training of the fingers and muscles for scales, chords and arpeggios has been a splendid preparation for octaves, although the latter should be a daily study even for comparative beginners, as they are great tests of strength and control of the fingers, the first and fifth fingers. In the case of children unable to reach an octave, use sixths in place of octaves, in the early exercises.

One case, of a gifted girl who performed in public the Rubinstein *D Minor Concerto*, comes to mind. The task was accomplished only by applying the principles for octave playing to which I have so often referred, as the young girl had little mechanical development, and was unable to reach an octave, and no stretch between the latter and the index finger, she certainly had enough to contend with, added to that the fingers were stiff and the hand not large by any means. By means of dogged determination and patient application of the correct principle, she was enabled in six years (from the time she received her first piano lesson) to make her debut performance in an entire program of extreme difficulty, with encumbrances from press and public. That convinced me how important comparatively, a fine hand was, and how much could be accomplished by musical and intellectual gifts, when combined with perseverance and correct guidance.

## White Key Octaves

When performing on the white keys only, the hand should remain over the margin between the front of the keyboard and the black keys, always using the *straight line* for scale and arpeggio passages, but when using black and white, never move in and out, but invariably remain inside. The rules for octaves are as follows: Play in a straight line; use even pressure; observe regularity of the up-down motions and complete devitalization when pressing down the octaves.

The thumb and fingers should be a daily study. Assign one study weekly of Kullak's *Octaves* (Book 2), in order to prepare for staccato. In the chromatic scale (played in octaves) use the slow, deep clinging

## Do Not Condemn Music of Futurists!

By Edward Kileny, M.A.

One must always be careful in condemning the music of new composers. The "n" account of their novel ideas, are often called revolutionary, ultra-modern, and futuristic. We should think of our great classical masters who suffered neglect because their contemporaries could not understand and did not want to give credit to new ideas. For instance, in 1601 orchestra violins refused to play this passage from Monteverdi's *Orfeo*, which they said was unplayable:



A similar fate befell Schubert's *C Major Symphony*, which was not played after a few rehearsals "too difficult to play." The simple beauty of Clark's music was considered by his contemporaries and enemies as "of little melody and reinvention, with harsh harmonies and incoherent modulations which are drawn in noisy orchestrations." Even Beethoven's great Symphonies were condemned as "monstrous," and were characterized by Weber as "ugly without cleanliness or force, spirit or fancy." The antagonists and even laughingly accused by the music-drivers of Wagner were well known. Even his melodic *Flying Dutchman* made contemporary critics "seasick."

But nothing is so dangerous to the music-student and teacher as taking out single passages from contemporaneous compositions, criticising and condemning them,

and trying to show how they "ought" to have been written by the composers. Nothing could better illustrate the absurdity of this method than the following quotation from Leopold Fuchs' *Practical Guide to the Study of Music* (London, 1870): "The student should not, in using a variety of passing notes in the upper parts, ever be very careful to avoid such harsh progressions as occur in connection with their bass in the following example, taken from a composition of modern times, in which the dissonances are not mitigated by even a very rapid tempo:



It would sound much better with this accompaniment:



Dear old Professor Fuchs was so contemptuously superior, that he did not even deign to mention the name of the composer—who happened to be Chopin!

## Pre-Practice Paragraphs

By W. F. Gates

The person who advertises a "method" with a patent double-bumped-interlocking name may catch many pupils; but the teacher with the largest supply of old-fashioned common sense is the one who will give the latter is, and the arm, although relaxed is perfectly steady.

In performing thirds and sixths, the main difficulty lies in the connection of both tones when passing under and over the keys. Most performers retain only one note of the thirds or sixths, thereby destroying the unity and perfection of the passages. By using the same rules laid down for scales, twisting the wrist when crossing over and under and retaining both notes until the last, a perfect connection is assured. The Chopin *Burlesque in D Flat Major* is an exceptionally fine work for developing thirds and other intricate passages, and some editions have a set of preliminary studies, which are of great assistance.

The imagination is the great creative mainspring. Without it there can be no originality. Yet, imagination, uncurbed by judgment and discipline, simply results in a flood of good intentions.

A child's musical education consists of 20 per cent teacher, 60 per cent mother, and 20 just plain child. The mother holds the controlling majority. Lucky the child where the mother exercises her majority to the complete satisfaction of the performer.

## A Modern Course

When students once understand the importance of sound conscientious training and faithful adherence to study, they will find that absolutely nothing is beyond their reach and that even those ordinarily impossible attain surprising results. Modern musicians are infinitely superior to the old, in routine hammering away at the keys. All results are accomplished in half the time, and without the torture of hours spent in endless books of unnecessary studies, as everything can be developed in the solos. The few necessary studies to be recommended are Berens, *New School of Velocity*; Loebschorn, *Op. 6 Book 2, First Studies in Octave Playing*; Cramer, *Books I and II (Von Bühne Edition)*; *Inventions, Preludes and Fugues of Bach, Gradsad Praeludiorum* (Clementi-Tausius) and the *Studies of Chopin* Op. 10 and 25. Phillip's *Octaves* are also to be recommended.

The army may be strong and eager, the commanding general able; but if the lines of communication between the two are uncertain, no victories can be obtained. So, with the musical performer. It is not only mind and muscle; there must be a well-drilled nerve system to carry the orders to the fingers. Absolute coordination is essential.

Godowsky says that music is at least two-thirds scientific. That would mean that every musician is at least two-thirds scientific. Is he?

Maybe that unprogressive pupil of yours is a square peg in a round hole. Maybe she never was intended to be a musician. Maybe it is your business to tell her so. In future years she may think more of you for so doing.

A tack is more pointed than a big nail. The more acute and fanatical the mind, the smaller it is. Don't worry about the fault-finding and vitriolic remarks of the small-souled critics. If you worry about what they say, you are simply doing what they want you to do.

The wise woman will "keep up" her music after marriage, and the house duties an excuse for neglecting it. The mother's music is one of the inherent rights of the child, to say nothing of the husband.

Many a girl has passed a soured, disappointed life because she did not look herself squarely in the eye before she essayed the career of a professional singer or pianist. The use of the mental looking glass is a good thing for the would-be artist.

Good tone depends, more largely than anything else, on the good wood for it. In other words, the player must think good wood before he can produce it. Here enters attendance on the recitals of artists, where good tone is the usual thing. If one gets the idea of good tone well photographed in the mind, one will require it in his own performance.

And the same idea applies largely to technique in general. Technique is more a matter of mental conception than it is of physical agility. The quicker the music student arrives at the realization that music study is mind study, the quicker will be his advancement.

## Nothing New Under the Sun

THOUGHTLESS persons who insist on talking during a musical performance, marring the pleasure of those who were listening, should be warned always with us. It is curious to note that this unscrupulous pest was already extant more than two centuries ago. In the ancient book "Ecclesiasticus" we read, "Speak, that art the elder, for it becometh thee, but with sound judgment, and hinder not music."

## Pre-Practice Paragraphs

By W. F. Gates



"Simple Simon went a-fishing  
For a catch at a whale;  
All the water he had got  
Was in his mother's pail."

## Not a Matter of Trickery

At first thought the reader might conclude that the success of the musician we have described was due almost entirely to the wire-pulling of an ambitious woman. In a certain limited way, it was. Remember, however, that the musician himself was a most wretched man and really had nothing to sell which his former masters were not able to appreciate. "They" in many instances, thought more of "Fragrance" and "Jazz" than they did of Bach, Beethoven or Delibes.

What the second wife did was to "sell" the products of her husband in the right market, in the right way. She had a knowledge of human nature and a way of meeting people that engendered confidence.

The "savor faire" is, after all, a most important and valuable asset. It is the thing which lifts the bushel measure from the proverbial candlestick and permits the artist's light to shine afar. It is the ability to discern what the public wants, and then to be able to convey what is wanted at the right time in the right way.

Stress those words—"the right way." The writer knows of one case of an ambitious musician who had an adjoining studio to his own in a fashionable Fifth Avenue district in New York. The rental of the studio was \$1500 a month. The musician tenanted that studio and advertised by means of circulars for fifteen months, and at the end of that time had not ready enough pupils to make the venture worth while. He was a capable, gifted man, and anxious to give his best. What was the difficulty? He had moved into the right district geographically, but had not moved into the right society.

## He Did Not Know "the Right Way"

What then, does social betterment depend upon? First of all it depends upon the individual's capacity for fitting in with the social situation. Society accepts what it wants and rejects what it does not want. It usually puts a premium upon

## Evidences of Ability

Intelligent understanding of your art,  
Accomplishment (good technic),  
Capacity for expression.

## Personal Character

Sincerity of purpose,  
Integrity,  
Prompt, regular, business methods.

## Evidences of Prosperity

Good management,  
Good clothes,  
Good surroundings.

## Social宜ability

Ability,  
Sensible deportment,  
Desire to be an active participant in the social progress of the world and your circle in particular.

## Heredity and Fate

When we speak of society in America, we realize that, in the minds of many, heredity plays a significant part. Many of us navigate in social waters that are more paddle-filled, and we are there because our ancestors did not have the strength and courage to swim out to larger streams. We accept our social status in the manner in which we accept our religious and political beliefs—from our fathers and mothers. Do you wonder that some people seem hopelessly stuck in the mud when they are content to take what fate has placed before them, and never reach out for better and nobler things?

With many musicians this is unfortunately realized far too late in life. There comes a time when the "savor faire" can be acquired only as a veneer, and a very thin veneer at that. We know of one music teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

## Evidences of Prosperity

The young musician starting in upon his professional career should take a lesson from the cruel behavior of animal society. The sick and dejected animal gets little consideration from its fellows. It is safe alone to recover or be destroyed. Only rarely is this the case. The human animal is much more considerate, especially where the afflicted individual openly invites charity. Otherwise we seem to be guided instinctively by evidences of prosperity. This is a mean, but very human trait.

Society is progressing has a characteristic fondness for things that point successward. Lord Rothschild's pitiless epigram, "Having nothing to do with an unsuccessful man," is more a matter of the creed of society than most people realize. Society takes you at the valuation you establish for yourself, just as our grandmothers went to the market and picked the best and discarded the worst.

On the other hand, we are—thank goodness!—sufficiently advanced in our social mentality in America to accept the animal's code of ethics. We accept the material evidences of prosperity. We know of a musician who called upon a prominent man recently with the view to getting one of his works published. He was poor, and his clothes were decidedly shabby. The famous man's stenographer noted this and was inclined to sneer at it. "Ah," said the business man, "but did you see how clean his hands were, and how clean his handkerchief and his frayed cuffs were?" Did you notice, incidentally, gentlemanly manners, the sincerity of his eyes, his carefully chosen remarks? That is the reason Miss Maybelle Why I invited him to my home to dinner, when I could not think of having some others there under similar circumstances."

The stenographer massaged his gum at forty miles an hour, and did some very introspective thinking that afternoon.

## Social Events

No matter how small the community, the value of social events should not be underestimated by the musician. Society is naturally gregarious, and the individual who chooses to avoid or neglect social events, is apt to find himself in the possession of a very small, and not very select, following.

Studio gatherings, where the refreshments are nothing more than tea and mabiscos, are often better means of acquainting a community with the teacher's pupils, than pages of advertising in the local papers. Make these events as interesting and significant as possible. Get your best-appearing, and best-mannered pupils to help you entertain. Train them how to do it. Splurge in flowers; nothing adds to the charm of such an occasion as beautiful flowers. Endeavor to have one or more especially interesting people (not necessarily musical people) present. Write to friends in surrounding communities to find out from them who would

## Society and Musical Success

How Social "Savoir-Faire" Helps the Young Music Worker in the Upward Climb

By CAROL SHERMAN



teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a pied-à-terre, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was really impossible never, notwithstanding the fact that he was clever at art. Everything he did and said shouted "nearly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

make a helpful guest." It is not necessary that such a guest should be a musical native part.

We have had one teacher in an eastern city who has gained a very desirable clientele by such methods exclusively. She has never bought a single line of advertising in a paper—never. She contends that her pupils are her best advertisement. If your business is a purely local business, and you have no desire to be known beyond your little circle, this is the best form of advertising.

## Playing the Game

Affability and deportment mean far more than most young musicians realize. Society is a game; and one must know the rules of the game to play it. This does not imply hypocrisy or sophistry. Nor does it refer solely to the society of civilized people. Who knows better than the explorer how dangerous it is not to know the social customs the social ritual of the barbarians. If society decrees that certain implements

instead of the fingers shall be employed at the well-ordered table, it recognizes a breach in usage, and the malefactor is at fault, not with another and lower social class. Some young musicians pay far too little attention to deportment. A beautifully rendered solo, followed by some conspicuous breach of deportment, may pass with a Beethoven or a Dvorak, whose genius is so great that it towers above all beauties; but with the young musician entering his chosen field, there will be the surprising discovery that he has not played the social game according to rule. Learn the rules of the game. Good manners exist for the common pleasure and comfort of all, and it pays to know what society demands in this matter. It is usually selfish and horrid not to observe the little niceties which have been established to make social matters as frictionless as possible.

Just as the snarling, snapping dog is avoided, so the pessimistic, fault-finding person is rarely welcome in

## New York State Music Teachers' Association Examinations for Teachers

The New York State Music Teachers' Association, founded 1888, possibly the largest and most significant of the state organizations, has just issued the following list of requirements for its proposed examination for fines to teach.

In a letter from Frank Wright, Mus. Bac., President of the Association, and Chairman of the Examination Committee, it is stated that this examination has been patterned after the examinations of the American Guild of Organists and other examining bodies abroad.

In commenting upon examinations in the past, The Erine has always pointed out that the importance of the examination and the worthwhileness and significance of whatever title or name and earnestness of the examination, and the examinations required by the examining body itself. If the examiners merely lend their names to the scheme, for a consideration, or if the examination is merely a camouflage for some money-making scheme upon the part of a commercial enterprise, then the examination and everything connected with it stands in the same class with those medical degrees which the American Association could be purchased for anywhere from \$50 to \$1000.

The writer recollects that the initial steps to establish an examining and crediting system in the New York State Association were taken at least six years ago. Many enthusiastic and able men have been at work upon the matter ever since. Those who have supervised this work, have given of character, interested in scholarship, and giving their time without remuneration for the betterment of the profession.

If these examinations are conducted through succeeding years in the same spirit in which they have been conceived, the possession of the "Certificate of Associate" for teachers of music, for instance, will possess credentials in some way more valuable than those from an educational institution in which he has previously studied. He will have appeared before an impartial board of examiners and made good. No one should be able to question his ability to teach. He is at once removed from the "pin money" class and becomes identified as a regularly accredited member of the profession.

These examinations will depend largely upon the persistence and enthusiasm and care with which the system is carried out in future years. There have been a great many fine altruistic workers in the New York State Music Teachers' Association and with the same spirit much good will be accomplished. The examinations will be adjusted to new conditions every year and the whole system will be relieved of any suggestion of proprietary influence.

The following is the list of requirements for the examinations association in June of this year as sent to Mrs. Erine by the Association. The requirements for Fellowship have not been forwarded as yet.

THE NEW YORK STATE MUSIC TEACHERS' ASSOCIATION

Founded 1888

Frank Wright, Mus. Bac., Chairman of Examination Committee, 46 Grace Court, Brooklyn, N. Y.

Requirements for the N. Y. S. M. T. A. Examinations for 1919 to be held in the month of June

For the Certificate of Associate

FOR TEACHERS OF PIANOFORTE PLAYING

Candidates must be prepared to play from memory

or notes the whole or any portion of the following:

1. PRACTICAL WORK AT THE PIANO

Compositions to be played from memory or notes:

Sonetto de la Venetian No. 123.....Liszt

Dreams of Love No. 2.....Liszt

Fantastic Impromptu op. 66.....Chopin

or

Impromptu in C sharp minor.....Reinhold

Prelude and Fugue in D, No. 4, Book 1.....Clarendon

Etude in F minor op. 25, No. 2.....Chopin

Pedal Study on "Home Sweet Home"

or

and a third piece.....Mason

2. Technical Work:

Any major and harmonic minor scale called for, moderate tempo.

Common chord, dominant seventh, and diminished seventh arpeggios of any key called for, moderate tempo.

Chord study No. 112, book 4. Mason "Touch and Technic" played forte, also staccato.

Chord study No. 106, book 4. Mason "Touch and Technic" to be played as written, also in half notes legato, bringing out in turn the melody in the soprano, alto, tenor, and bass.

3. Sight-Reading:

Some compositions selected by the examiners.

Simple modulations.

Harmonization of a simple melody.

4. PAPER WORK

1. Fingering and bowing of a short passage.

2. To a figured bass add soprano, alto and tenor parts.

3. To a given melody add alto, tenor and bass parts.

4. Counterpoint in two parts, in various species. Three examples will be set.

5. Ear Tests: Write down from dictation two brief melodies, of which the keys will be announced and the Tonic Chords struck. Each passage will be played three times.

6. Questions in Form and in General Music Knowledge.

7. Questions in Pedagogy.

For the Certificate of Associate

FOR TEACHERS OF VIOLIN PLAYING

Candidates must be prepared to play from memory or notes the whole or any portion of the following:

1. Ability to perform satisfactorily any étude in Books 1 and 2 of Mason Op. 36, and any étude in Kreutzer, Rode and Fiorillo, and able to analyze the purpose of each movement given.

2. The ability to play a movement from a standard concerto (such as the DeBériot 9th), or a concert mazurka (as the Romance of Szymanowski), style and general detail to be taken into consideration rather than technical accuracy.

3. The ability to read at sight an unfamiliar movement of the grade of Vieux's, Spohr or DeBériot's suites for two violins.

5. Ear Tests: Write down from dictation two brief melodies, of which the keys will be announced and the Tonic Chords struck. Each passage will be played three times.

6. Questions in Form and in General Music Knowledge.

7. Questions in Pedagogy.

For the Certificate of Associate

FOR TEACHERS OF SINGING

To be eligible for this examination, candidates shall have had three years' experience as a teacher in the art of Voice Production and the art of singing.

## Honest Standardization

THE Erine wants Abundant Data upon what is being done in all parts of the country in the matter of such Standardizing Examinations as are outlined on this page. Please write us what is being done in your district, and your opinions upon the prospective success of the scheme. We are firm in the conviction that any examination based exclusively upon the proprietary publications of any one publishing house is wholly Un-American, and will not be tolerated by thinking musicians. With our National Courts dissolving monopolies, what must we think of mercenary attempts to create them in Art?

any social group. It pays to be affable, if only for the sake of one's health. Where there is any kind of business relation, optimism, cheerful manners, polite tolerance, are imperative. The writer knows musicians behave at times in a manner that would cause their instant discharge if they were clerks in a department store. Don't worry others with your own troubles. Don't fail to greet people cheerfully; don't be suspicious of others; don't forget that only angels are without faults; don't expect everything from everybody you meet; don't be thin-skinned and assume that everyone made about you is intended to insult you; don't be dismayed if your playing is criticized; perhaps you deserve criticism; don't be disagreeable, unless some one is deliberately doing you an injustice. Greet newcomers with a smile they won't forget—thousands of social successes are due to that. Make others welcome, and make yourself welcome.

## THE ETUDE

## THE ETUDE

## THE ETUDE

## THE ETUDE

## The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and to technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Question and Answer department. Full name and address must accompany all inquiries.

## Ninie Lives

"1. Is the hammer stroke style of piano playing obsolete?"

"2. Is the pressure touch the only accredited one among artists?"

"3. Is the way my teacher taught the violin (cato); the way my teacher taught that student should only be picked up with the fingers. Which is right?"

"4. My first teacher taught an absolutely quiet hammer stroke, and again a second, a so-called 'longholtz' technique says this is the only right, but that millions of various kinds are necessary for tone and expression." (See page 216.)

"5. Is not the pressure touch too difficult for a very young child just beginning? Should I allow any movement of hand and arms with my beginners?"

"6. Is the 'Little Preludes and Fugues' of Bach only used for exercises?"

"7. Is it necessary for a teacher to continue to follow the 'Fifteen Progressive Studies of D'Uvernoy'?"

"8. Please recommend some good books for the third and fourth grades."

"9. What do you think of absolute pitch?"

M. J.

1. The hammer stroke is not obsolete, but it is not used as in former years when it was the only finger stroke. Complete control and mastery of the playing mechanism demands that every possible sort of action be learned. There are many passages where the finger stroke action is necessary. A complete control of the hammer-like action of the fingers is of great assistance in securing a good pressure touch.

2. The pressure touch reigns more universally than it did. The term is practically synonymous with weight touch concerning which we hear much in these days. The hammer stroke is the only finger stroke. There is infinite variety in the weight touch among the accredited touch among artists is even an innumerable sort of touch for every possible effect that it may be desired to produce. When you get around to it, procure the four volumes of Mason's *Touch and Technic* and study them for ideas. If you cannot afford all, buy the first volume.

3. Both are right. Here you can study your Mason to advantage. It would take us too far afield to discuss the question now.

4. Both are again right. The question is sufficiently answered in the foregoing for present purposes.

5. Very small children have not sufficient strength in their fingers to play the heavy action of a modern piano with only their finger strength. They must be allowed to use the arm pressure motions at first, gradually teaching them to acquire definite finger motions as they gain strength. After a time, as they advance, they will be able to weight and to move the motion as possible then, and to gradually teach them, very little should be said to small children about touch. It means nothing to them. They should be shown how to play and how to move their hands and fingers, and then shown how they can do it better; then, how they can hold their hands and move their fingers better, etc. Keep your recondite explanations for those who can understand them.

6. *The Little Preludes and Fugues* of Bach may be used in the fourth grade, but not too early. They should not be used as exercises. No pupil will ever be taught to like Bach who thinks he is practicing an exercise.

7. Czerny's Op. 29 may follow the D'Uvernoy. Meanwhile you will find Liedl's selected studies of Czerny in three books far superior to them as usually bought. Liedl has brought together the best out of an enormous number that Czerny wrote.

8. There is a very rich field here. Ask the publisher to send you a list such as you desire ("selection." You can then pick out what you wish for pleasure purposes.

## 9. Absolute pitch is one of the most desirable assets in a musical nature. Unfortunately it does not spontaneously show itself in every person who would like to possess it. It may be cultivated to some extent, however, and it is a valuable asset to have taken anyone. This may be true, but I would like to be too sure of it, knowing as I do, how difficult it is to teach some people even to carry a tune of the simplest nature. I have known musicians, however, who did learn it by hard work under direction, and who maintained it had no vestige of it when they began its study.

## A Recital of Spring

"M. J. made up of little folks from six to ten. M. J. made up of little folks from six to ten. M. J. made up of little folks from six to ten. M. J. made up of little folks from six to ten. I want to give a little recital with them in the spring and would like to have it all on Spring so as to bring them into the spirit of the season. Please tell me a little pieces that would be appropriate? I want to play in second grade and four in third." C. G.

First grade—*Red Rose Waltz*, Kern; *Maypole Dance*, Bugbee; *Maytime Revels*, Bugbee; *Sing, Robin Sing*, Spaulding; *Songs of Spring*, Rowes; *The Oriole's Lullaby*, Hipscher; *The Robin, De Reef*.

Second grade—*A May Day*, Rathmum; *May Dance*, Rendall; *The Cuckoo, Van Gaal*; *To a Daisy*, Steinheimer; *Waltz of the Flower Fairies*, Crosby; *June*, Lenore, Foreman; *Rose Petals*, Lawson.

Grade three—*The Skylark*, Tschakowsky; *Cherry Blossoms*, Engelmann; *June Roads*, Spaulding; *Springtime Companions*, Ludden; *Softly Sings the Brooklet*, Weller; *Greenwood Meadow*, Weller.

We gladly print the foregoing as it may give a suggestion to other teachers who would like to vary the routine of their recitals by devoting one to a single subject. Possibly you could yourself play *Singing's Round*, of Spring, and Godard's *Renouveau*. Mendelssohn's *Spring Song* should not be forgotten, which is in the third grade.

## Six Items

"1. What elementary book do you suggest as a guide for a student of piano, harmony and dramatic art to study voice culture also?"

"2. Do you advise a student of piano, harmony and dramatic art to study voice culture also?"

"3. Should a vocal student understand the piano?"

"4. What does M. G. mean when printed over a note in the piano music?"

"5. Do you advise a student of piano, harmony and dramatic art to study voice culture also?"

"6. Do you advise a student of piano, harmony and dramatic art to study voice culture also?"

"7. What elementary book do you suggest as a guide for a student of piano, harmony and dramatic art to study voice culture also?"

"8. Do you advise a student of piano, harmony and dramatic art to study voice culture also?"

"9. Do you advise a student of piano, harmony and dramatic art to study voice culture also?"

"10. Do you advise a student of piano, harmony and dramatic art to study voice culture also?"

"11. Do you advise a student of piano, harmony and dramatic art to study voice culture also?"

"12. Do you advise a student of piano, harmony and dramatic art to study voice culture also?"

"13. Do you advise a student of piano, harmony and dramatic art to study voice culture also?"

"14. Do you advise a student of piano, harmony and dramatic art to study voice culture also?"

invariably brilliant and showy in character, and melodious. There has been an attempt to revive some of the best of them at late.

6. She may learn to become a sincere and earnest teacher of pupils in the elementary grades, but her possibilities are doubtless limited.

## Music and the Farm

"Is the effect upon one's piano technique of two and a half hours of daily running labor (odd jobs at a farm) injurious or not? If injurious, why?"

"Also do you think that a teacher should consider it a duty to himself and his work to put in some time practice at the piano? If so, what do you think a reasonable amount of time?"

—A. D. L.

This depends entirely upon the nature of the job. If they are such as to cause one to hold the hands tightly grasped upon some implement they are decidedly detrimental, as this stiffens the muscles, and if persisted in will prevent any high degree of technical skill ever being attained. Exercise is good and healthy for the player and any work that does not demand a close grasp on the part of the hand will be excellent. Years ago during the bicycle craze, I found that I had difficulty in learning the bicycle because of the unnecessary habit of grasping the handles, acquired by the fear while learning, and soon found that unless I stopped this, I should soon be unable to play at all, like the small boy, with stiff and rigid hands and fingers become. I gradually forced myself to discard grasping the handles, until finally I was able to ride all over town, like the small boy, without touching the handle bars. If your farmer pupil can acquire a similar skill with the farm implements, his work will be harmless.

A teacher should consider it a duty to keep his ability to play by practicing a moderate amount. If it is merely to preserve acquired technique, a half hour may suffice. More will be required to increase that technique, and still more if one's repertoire is to be increased. The "reasonable amount of time" will doubtless vary with the individual.

## Sight Reading Again

"Beyond the daily practice of reading new music, what is the best and quickest way for piano pupils to acquire the skill of sight reading?"

"What are the best ways to teach piano pupils who memorize at second reading, but stumble constantly when reading?"

This question comes up so frequently and has been answered so many times in the "Round Table" that I must infer that the circulation of *The Erine* is increasing at a rapid rate, resulting in a new list who have not seen past answers. Stumblers are of two kinds. Those who stumble in everything, whether learned or memorized or not. This is a mental trouble akin to stammering. The second kind stumble from inability to grasp the musical idea or quickly decipher the notes when reading the page. To overcome this spend as much time as possible playing duets with the pupil, selecting such simple ones so that the pupil may be forced to play them up to him. In order to keep up with you she cannot stop for errors, her interest will at once become enlivened and keen, your jolly companionship while practicing will keep her good humor, and cause her to enjoy the work, and gradually she will acquire facility in recognizing the notes and their places on the keyboard, and an ability to grasp the musical ideas. Then urge her to play the piece, and let her attempt simple pieces, at least a grade simpler than she can learn by study, and even simpler, playing constantly at tempo, and taking for mistakes. For a time she will need help in this, also, which you can give by setting aside five or ten minutes of the lesson hour, or even adding a little until she shows that she understands the game.

4. An abbreviation for the French words *Main Gauche*, which means left hand.

5. An English composer, whose compositions (entirely popular in character) enjoyed an enormous vogue from twenty-five to fifty years ago. They were invariably brilliant and showy in character, and melodious. There has been an attempt to revive some of the best of them at late.

# On Recent Improvements in Piano Teaching

By ERNEST R. KROEGER

The observant teacher of experience, who contemplates the progress of the teaching of piano playing, cannot fail to be struck by the trend towards systematization. The standards established by educational institutions serve as a guide, and obtained, are largely responsible for this development.

Many teachers, long accustomed to a purely individualistic method of instruction, have found it necessary to conform to the prevailing "standardization" in order to keep up with the times. This has compelled him to experiment in fields previously unfamiliar, and he has seen that he has effected improvement, doing so. The writer has had occasion to observe this movement, for during the past three years he has conducted piano classes during the summer sessions of a great Eastern university. Students (most of them teachers) came from far and near to attend these classes, in order to become acquainted with the very latest ideas in modern piano teaching. With most of them, the logical development of a plan of study, leading desire. They wished to set a kernel eventually become the flower and fruit by a natural process. They did not expect any wagon in the way of explication, and they followed with the most minute attention the exposition of the subject in hand. They were eager for practical illustrations on the piano of the text material. These were often even more convincing than the explanation or the random way of the text material. These were often even more convincing than the explanation or the random way of the text material.

The fact is that the old haphazard style of teaching piano playing, selecting study pieces at random, irrespective of the needs of the pupil, and giving no information whatever, is obsolete. Proper instruction involves a thorough acquaintance on the part of the teacher of the pupil's especial needs, and a careful planning of his work along these lines. This involves

a knowledge of human nature, as well as of music. The teacher must perform like a psychologist. Then he must develop the pupil along the path of musicianship as well as along technical lines. A feature long neglected in piano teaching—absolutely vital, is ear-training. It is sometimes pitiful to witness failure on the part of teachers of long experience when they are asked to define simple intervals. They know when anything is right or wrong, but they cannot indicate *what* it is. Dealing with an art whose appeal is to the ear, they are almost tone-deaf, it is the fault of their early education.

Teachers a generation ago did not drill their pupils in ear-training. In fact, such a thing was unknown. To-day it is a matter of primal importance. There are many pianists whose playing lacks rhythmic accuracy. They have had no defined work in rhythm. The result is uncertainty of performance most distressing to the lover of exact rhythm. So nowadays the piano teacher takes pains to teach rhythmic exercises, and to develop the various kinds of meter so that there will be no more lack of surety in piano playing than there is on the part of a reader in interpreting Byron or Longfellow. Clapping hands to keep time, and to metronome ticks is helpful in developing accuracy of time. Few, if any, of those pupils who studied harmony could place notes on paper. It never occurred to piano teachers that notation of music could belong to piano lessons. Now, dictation is a commonplace. Only a few piano students are able to write music correctly. Good teachers to-day encourage sight reading. It cannot be a part of the lesson to be overlooked upon the keyboard, because proper practice demands concentration for a long time on a small quantity. The hands are taken separately and go over passages

## Playing from Memory

By FRANCESCO BERGER

Professor of Pianoforte Playing at the Royal Academy of Music, London, England

No terms that I could employ would be too strong to express my complete and absolute disapproval of the modern craze for playing from memory. To see, as we do, an announcement in the syllabus for examination at our public music-schools, that "credit will be given for the performance from memory of at least one of the test pieces" fills me with impotent rage, so inconsistent do I consider such an exhibition with true artistic endeavor. And it is strange to what extent an exhibition of empty virtuosity is created from those who take a solo, no such credit is made upon those who play from recorded music. Why this why-ness?

Let me not be misunderstood. If the pianist has played his solo so often that he feels no longer required to consult the music-pages which face him, that he can dispense with them, there is no objection to his doing so. What is objected to is that he should be required to make efforts to achieve so poor an end. That he should be invited to devote precious hours—"memorizing"—hours, which he could far more profitably employ in "reading" new music, or in perfecting old.

"Reading" is an accomplishment which bears fruit. The more one "reads" the easier it becomes. And facility in "reading" is desirable because it enables one, in a given number of days or years, to become acquainted with a fair number of works that if played slowly and laboriously. But playing from memory bears no such fruit; it is barren of any profit.

The act of memorizing is waste of time, of waste of energy, a fruitless tax on the brain. It has no more relation with artistic performance than the material of which the seat at the piano is constructed has with the fingers. Indeed, in some cases, not so many, it retards and interferes with the highest attainable executive result; for, while the pianist is making the mental effort of trying to remember what comes next, he can possibly give undivided attention to his *rehearsal* of the music.

I have not sat at Liszt when he played either in public or in private. But I think it highly probable that, as was he, and gifted with an exceptional memory, that he did not trust himself to "playing by

heart" except in his own pieces. But I have sat by most of the greatest pianists of the past (in many cases turned the pages for them), and I know that Mendelssohn, Sterndale Bennett, Halle, Clara Schumann, Thalberg, Hall, Pugno, Sophie Menter, Caron, etc., did not play from memory, excepting their own music, or in a concerto. Bölow may have done so, but he was an exceptional memory, and he was an eccentric man.

Exceptions and eccentricity do not establish precedent, in music, any more than in poetry or any other subject.

There have been persons who could mentally add up figures extending to four digits as quickly as they could be called out. But that does not mean that they could play from memory. The specially gifted ones may make use of their special gifts with out detriment to themselves; the effort which others would have to make to obtain similar results is indefensible. And there is this additional reason why playing from memory is undesirable, viz: it frequently leads to inaccuracy of text, as well as to scrambling. Something very like the composer's music may be presented, but in some cases out of ten the I will not be specially faithful.

Rodolfo Pugno was a distinguished pianist, whose performance, when he played with his music as habitually did, was marked by extreme neatness, gradation of tone, and perspicuity of outline. But, on the one occasion when he departed from his custom by playing from memory (Chopin's big Polonaise in A flat, at a Philharmonic concert in London), he played atrociously. This can only be accounted for by supposing that his attempt to play from the piano had deprived him of control of fingers—in fact he lost his head! Halle, who was a most conscientious and fastidiously correct player when performing with his books, on one occasion, when not doing so, forgot his text, and was compelled to take refuge in an extemporized "repeat" in order to gain time in which to recover himself. I need not labor the point by enumerating other instances of similar disastrous results.

And after all, what can the advocates of playing from memory say in its defense? Nothing truer, nothing

A useful teaching or recital piece, in characteristic style. Grade 3.

Moderato M.M. 4/72

## MAIDS OF POLAND

## VALSE-MAZURKA

LEO OEHMLER, Op. 310

A showy drawing-room piece, combining the *valse* and *mazurka* rhythms. Grade 3 $\frac{1}{2}$ 

Brillante M.M. = 128

## CUCKOO SONG

HARRY SIMPSON WOOLER

In this country, where we do not have the real cuckoo, our knowledge of its characteristic call is confined to the numerous "cuckoo clocks." Grade 2 $\frac{1}{2}$ 

Moderato M.M. = 144

## MARCH OF THE VOLUNTEERS

The distinguished French teacher and composer Mr. Anton Schmoll, whose works have proven so delightful and profitable to so many students, is here represented by his most recent, a fine and stirring processional march, written especially for the ETUDE. Grade III.

Maestoso M.M.  $\text{♩} = 108$ 

THE ETUDE

A. SCHMOLL, Op. 169

Maestoso M.M.  $\text{♩} = 108$

last time to Coda

CODA

BUTTERFLY'S LULLABY

A graceful reverie movement, easy to play. Grade II.

Andante M.M.  $\text{♩} = 108$ 

JOSEPH ELLIS

Fine

## BY THE WOODLAND SPRING

SECONDO

W. FINK

Allegretto M.M.  $\text{♩} = 120$

## BY THE WOODLAND SPRING

PRIMO

W. FINK

Allegretto M.M.  $\text{♩} = 120$



## BRIGHT SUMMER DAY

DAVID DICK SLATER

A good study piece, exemplifying the dotted rhythm. Grade 2.

Moderately fast M.M. = 128

Moderately fast M.M. = 128

Fine *mf*

Trio

rall. *D.C.*

\* From here go to the beginning and play to *Fine*, then play *Trio*.

Copyright 1917 by Theo. Presser Co.

Air by E. A. Mueller

A new and very playable arrangement of this famous number. Grade 3½

Tranquillo M.M. = 92

*p*

*a tempo*

*rit.*

*a tempo*

Un poco piu vivo M.M. = 104

Copyright 1919 by Theo. Presser Co.

*atempo*

*poco a poco* *piu animato e cresco.*

*ff*

*dim. e rit.*

*atempo*

*rall.*

Tempo I.

*meno mosso*

*rit.*

*atempo*

*rall.*



THE BEE  
L'ABEILLE  
VALSE

A fine example of a modern "running waltz" affording excellent practice in light and rapid finger work. Grade 4

IN PRO.

Animato

Sheet music for 'The Bee' by Paul Wachs, featuring two staves of musical notation. The music is in 3/4 time, marked 'Valse vivo M.M. = 72'. The notation includes various dynamics such as *f*, *p*, *poco rit.*, *mp sordine*, *staccato*, and *p attempo*. Fingerings are indicated with numbers 1 through 8 above the notes. The music is divided into sections labeled A and B.

PAUL WACHS

## THE ETUDE

PAUL WACHS

Sheet music for 'The Etude' by Paul Wachs, featuring two staves of musical notation. The music is in 3/4 time, marked 'Andante moderato M.M. = 72'. The notation includes dynamics such as *f*, *p*, *cresc.*, and *poco rit.*. Fingerings are indicated with numbers 1 through 8 above the notes.

A melodious salon piece, a real song without words. Grade 4

Andante moderato M.M. = 72

## AMONG THE FLOWERS

IRENE MARSCHAND RITTER

Sheet music for 'Among the Flowers' by Irene Marschand Ritter, featuring two staves of musical notation. The music is in 3/4 time, marked 'Andante moderato M.M. = 72'. The notation includes dynamics such as *p*, *poco rit.*, *poco a poco cresc.*, *ff*, *rit.*, *ff attempo*, *Grandioso*, *agitato e accel.*, and *marcato*. The music is divided into sections labeled 1 and 2.

## VALSE CAPRICIEUSE

A brilliant waltz, by a talented Russian composer, Boleslaus Grodzki born in 1865. Grade VI

BOLESLAUS GRODZKI, Op.47

Moderato M.M.  $\text{J} = 54$

# THE PASSING PARADE

## MARCH

To be played in the style of a military band, with strong marked accents. Grade 8

Tempo di Marcia M.M.  $\text{d}=120$

### THE ETUDE

W.M. FELTON

Copyright 1917 by Theo. Presser Co.

### THE ETUDE

ETHEL WATTS MUMFORD  
A delightful modern recital song, in characteristic vein.  
Gracefully

# BAYOU BARCAROLLE

WARD-STEVENS

Copyright 1919 by Theo. Presser Co.

British Copyright secured

## ANGELUS

A real singer's song, excellent for the study of sustained tone production.

Moderato espressivo

G. ROMILLI

flame, And as some wood - land spir - it grieves, The wail-ing winds in sor - row came. The lone-some paths were

heaped and spread With pal ing red, with fad-ing gold, And joy and sor - row both were dead, The year was old,

My heart was sigh - ing with the wind, My plain-tive

tears fell with the leaves - For love and hope seemed far be-hind And lone-ly youth for lov-ing grieves. One

brighter voice up-on the lone-some way, One step the dy ing leaves a-mong, Ah! sud-den-ly the month was

May - The year was young.

Copyright 1919 by Theo. Presser Co.

## IN THE MOON OF FALLING LEAVES

Nelle R. Eberhart A refined and artistic lyric by a favorite American writer.

Andante cantabile

CHARLES WAKEFIELD CADMAN

British Copyright secured

British Copyright secured

Copyright 1906 by Theo. Presser Co.

## THE ETUDE

## THE ETUDE

flame, And as some wood - land spir - it grieves, The wail-ing winds in sor - row came. The lone-some paths were

heaped and spread With pal ing red, with fad-ing gold, And joy and sor - row both were dead, The year was old,

My heart was sigh - ing with the wind, My plain-tive

tears fell with the leaves - For love and hope seemed far be-hind And lone-ly youth for lov-ing grieves. One

brighter voice up-on the lone-some way, One step the dy ing leaves a-mong, Ah! sud-den-ly the month was

May - The year was young.

(Sw: Piccolo, Gedackt 8', Bourdon 16'  
 Gt: Gross Flute 8'  
 Ch: Concert Flute 8'  
 Ped: Bourdon 16' coupled to Ch.

Prepare: (Gt: Gross Flute 8'  
 Ch: Concert Flute 8'  
 Ped: Bourdon 16' coupled to Ch.)  
 This number has long been popular both as a piano and orchestral piece. Mr. Kraft has made a playable and effective organ transcription, for recital or moving-picture work.

## SERENADE BADINE

Scherzando assai M.M. = 108

MANUAL

PEDAL

GABRIEL-MARIE  
 Transcribed for ORGAN by  
 EDWIN ARTHUR KRAFT

## THE ETUDE

## DREAMING OF LOVE AND YOU

ARTHUR F. TATE

A charming violin solo, arranged from Mr. Tate's great song success. If desired, the lower notes of the "double-stops" may be omitted.

Andante moderato M.M.  $\frac{2}{4}$  = 72

VIOLIN

PIANO

## Etude Club Day

By Viola Albright

In small towns THE ETUDE is a veritable musical mission. I am writing my method of conducting our club because it is a success, and there may be some whose plans are unformed. In Southern California teachers have to offer very interesting work if they wish to keep their pupils. The mountains, the climate are inducing them to play in the open. Private teachers often find the conveniences for giving hospitality to large audiences but this monthly club day has solved my social problems and given a stimulus to musical interest in our little circle. My pupils are not exceptional in disliking to perform in recital and they would not consider an afternoon of questions a recitation. Yet early each month I am besieged with "Have THE ETUDE?"

As soon as I receive the first copy of THE ETUDE I make up a list of questions upon the contents of each issue, including questions upon the music. These sensible the questions which used to appear in THE ETUDE under the "Etude Day Page" some years ago.

## Preliminaries

The magazines are distributed to the pupils as soon as possible, and as the date of our meeting is late in each month, they have ample time for preparing the answers. Each one is encouraged to bring visitors with her. I send invitations on post cards of composers or suitable quotations about them. Our always has one or two friends-oh or persons pupils to whom these are welcome. I make it a rule to continue a friendly interest in those who have discontinued their studies with me. Yet for no consideration would I personally make any advance toward another teacher's scholars. I do invite their teachers to feel their acceptance is mutual and that competition would cause for enmity or indifference. It is difficult steadily to interest girls between the ages of twelve and sixteen, but these are very popular ages for parents to have their children "take music."

## Conducting the Meeting

On ETUDE DAY we have the meeting divided into three parts. First, I read the questions and receive their answers. We often digress into discussions of other musical events, and this is another step toward knowledge. After finishing each group, I ask, "How many mistakes?" In this way grading can be done at once. Contrary to expectation, but much to my satisfaction, visitors like the questions. Parents who would disapprove of a pleasure club endorse this with their attendance and their en-

thusiasm. I give a prize to the one having most correct answers. A bust of a musician is appropriate, but no reward has been more pleasing in our club than the motto on a brooch.

Part two is the recital in which we have playing from memory. The programs are our souvenirs. We have found it advisable to have two parts to the program and sandwich the refreshments between them. This gives the visitors an opportunity to become acquainted and relieves the danger of monotony. After the second half I thank our guests and announce the date of the next meeting.

Thus one can form a clientele of persons caring for good music. We are all concerned with those whose chance for hearing artists is limited, because of financial or physical condition. I advocate a teacher taking instruction from a still better musician if it is possible. Pupils are quick to appreciate virtuosity in their teacher and no better favor can she give them than for her to give half of the program. This puts her to the test, but why not?

## Officers and Expenses

"Who are your club officers?" I am often asked. I am proud to say my club is too democratic to give one's voice more power than another's, but I lessen the probability of anarchy by being its absolute ruler, thus excluding jealousy. Our members pay the cost of the copy and five cents toward expenses. This does not defray all the cost, but the remaining share is not much for the value received.

## Results

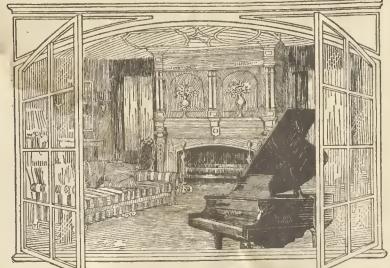
(1) The best personal advantage is the advertising. If our guests are pleased their piano is mentioned. Word-of-mouth advertising is the best to my mind. Monthly the local papers give an account and publish our programs. (2) My pupils acquire a broader knowledge of musicians and their requirements. I am convinced that in no other way would they so thoroughly study the important articles in THE ETUDE as they do when I selected for it. (3) They hear others' work and emulation is aroused. (4) The social and business advantage of meeting the parents and having them inspect the very field of my labors when it is not a distraction to them, can least be appreciated by the teacher who have had their work upset by interference with the exercise of intentions. (5) An opportunity is given to make corrections or suggestions that will be a help to all, and save the time of repeating them at each individual's lesson.

## A Painting Lesson

By Dora Trafton Nye

"Now let's have a painting lesson," I say to my piano-pupils. "Of course they immediately ask, 'Where are the paints and the brushes?'" "Your ten fingers," say I, "each has a part in making our musical picture." Then we take an easy piece, such as *Rose Petals* by Paul, or a more difficult one like *Forget-me-not* by P. Johanning. In the former case I have the pupil tell me what colored rose petals best represent. If she says a red rose, I play the composition a little more brilliantly than if it is a pink rose. Then we speak of the wonderful and

delicate shading Nature gives us, and it is splendid to have a rose at hand. After this appeal to the imagination, they seem to feel that simply to play loud or soft is not playing, but that we must have shade on shade. One can take up different kinds of touch to produce different shades, in the painting lesson, and this can also be done in a piano piece that one cannot use their "brushes" effectively unless the technical work be done thoroughly. This always interests the pupils, and leads them before long to play with much better expression.



That's a musical house

I REMARK, "Don't you see they have a grand piano? Only the best homes have a grand; only the artistic, cultured folks own a grand."

"But you own an upright," is the response.

"That's because I think I haven't the room for a grand, and that I can't afford it," I timidly answer.

"Well, here's your opportunity," my friend suggests. "A grand which takes no more room than an upright and costs very little more."

**KRANICH & BACH**  
**Grandette**

59 inches long ONLY.

Scarcely more expensive than a good upright.

It's only 59 inches long—measure your upright tonight. Change your upright and make your place as obviously a really musical home as the one in the picture above. The name of the makers guarantees you the satisfaction and musical excellence of the instrument.

KRANICH &amp; BACH

Established 1864

237 East 23rd Street

16 West 125th Street

## Sweetheart, I'm Dreaming of You

WORDS BY CHAS. W. H. BANCROFT

MUSIC BY RALPH KINDER

Dedicated by Permission to Mme. Alma Gluck

PUBLISHED IN TWO KEYS: HIGH VOICE, E-LOW VOICE, D, FLAT

THEODORE PRESSER CO. - - PHILADELPHIA, PA.

**MUSIC ENGRAVERS AND PRINTERS**  
Largest  
Music Printers  
West of New York  
ANY PUBLISHER  
OUR REFERENCE  
**RAYNER, DALHEIM & CO.**

Estimates  
Gladly Furnished  
on Anything in Music  
WORK DONE BY  
ALL PROCESSES  
2054-2060 W. Lake St. Chicago, Ill.

Please mention THE ETUDE when addressing our advertisers.



## Department for Voice and Vocal Teachers

Edited by Well-Known Voice Experts

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

### A "Vade Mecum" for the Youthful Singer and Singing Teacher

By S. Camillo Engel

WHAT is a phonograph? It is an expensive instrument difficult to procure, by means of which a sound can be made to produce a visible trace or record of itself. Experiments with it have proven that there are, in the human voice, only five or six tones—naturally and intrinsically—but enough to invest a voice with an impressiveness upon it. Hence, a conscientious teacher will start the training of the voice on these tones. The ones outside this restricted range can only be produced with an effort, no matter how unnoticeable at first which, in the end, becomes a real strain upon the vocal organism. A phonograph not being available to the average person, one is quite safe to assume that the foundation tones are found, as a rule, in the medium part of the voice. But this should, by no means, be taken for granted, for there are exceptions. Each individual student's own voice only furnishes the solution of this very important problem and it requires a cautious and attentive voice trial to arrive at definite conclusions.

#### The Beginner's Voice

The beginner's voice should be tried first on single tones, then on little runs, but always at first on the vowel which he prefers. Afterwards the teacher chooses the vowel by trying first one, then another and finally selecting the one on which the student is most at ease. Voice studies, however, are exceptions. Each individual student's own voice only furnishes the solution of this very important problem and it requires a cautious and attentive voice trial to arrive at definite conclusions.

**Exact Execution**

When two or more tones follow each other, whether in the form of a trill, a group of notes, a scale, or a run, these then approximate variations of the vowel, or of the vocal bands and form of glottis must be exceedingly exact, neat and rapid. I have heard students and those that taught them, sing from one tone to another, even on the next degree, dragging the voice through a number of indefinite positions, which causes a loss of time and energy. The student who learns artfully to voice-temperament, will learn much sooner at his goal, he will also save much wear and tear to his voice and, indirectly, greatly aid his breath control. As said before, only after having attained some skill with the use of the whispered voice should one begin to sing. But for quite a time not a single pitch should be followed by a mf. degree of strength and finally by forte. There is all the reason in the world why the study of the consonants should go hand in hand with that of the vowels, and none whatsoever. The student, in the future, or, as is so often the case, failing to ignore it, if either the tongue or tip of the teeth and the lower lip, or the tongue and the upper teeth obstruct the outgoing breath, impeded air impacts against the obstruction more or less violently. This causes a sort of explosive noise, the student should be made to realize that of the consonants themselves.

Writing about all this subject before, it suffices here to say that the lung air must be reserved exclusively for the tone and vowel sound and the air necessary for the removal of the opposing obstacles should be that of the oral cavity. The pronunciation of the oral cavity organs must be developed quite apart and independent from each other.

It is, therefore, the business of the teacher to see that the student shall acquire quality on each tone and every vowel sound through the entire compass of his voice. Training the physical shape of the different resonators in different individuals has a great influence on the quality of the "natural" voice. Conditions the voice can be greatly improved by the use of the vocal folds. It is not given to everyone mentally to hear two (or more) tones at once, though much can be accom-

plished also in this direction by intensive exercise. At all events, while one is singing the first tone of a given interval, the second is already reflected in the mind, and imperceptibly, full grown, takes the place of the one vacated.

Each tone, whether vocal or otherwise, has a definite *pitch*, i. e., *intensity*, *pitch* and *quality*. The larger the masses of air set into motion by a tone, the louder the resulting sound. The quantity of the air necessary to increase the intensity of the tone is found, not in the outside space, but in the ones within the chest, abdomen and the cavities of mouth, nose and head.

The co-operation of the first named three organs, chest, neck, larynx, is easily secured if they are not allowed to stiffen up. The cavities of the mouth, nose and head, however, must be made a space in, in order to receive the tone of their own volition, and to bring it to bear upon the voice air enclosed in them. Special exercises for the chest and neck are required to rid them of stiffness, and also for the jaw, tongue, pharynx to endow them with the individual elements so necessary for their harmonious adjustment. An adjustment which differs with each voice, indeed.

The variations in the tension of the vocal bands which, in their turn, necessarily cause corresponding changes in the shape of the glottis, the opening between the vocal bands, produce the *pitch* of the different tones in the compass of the voice.

**Exact Execution**

When two or more tones follow each other, whether in the form of a trill, a group of notes, a scale, or a run, these then approximate variations of the vowel, or of the vocal bands and form of glottis must be exceedingly exact, neat and rapid. I have heard students and those that taught them, sing from one tone to another, even on the next degree, dragging the voice through a number of indefinite positions, which causes a loss of time and energy. The student who learns artfully to voice-temperament, will learn much sooner at his goal, he will also save much wear and tear to his voice and, indirectly, greatly aid his breath control. As said before, only after having attained some skill with the use of the whispered voice should one begin to sing. But for quite a time not a single pitch should be followed by a mf. degree of strength and finally by forte. There is all the reason in the world why the study of the consonants should go hand in hand with that of the vowels, and none whatsoever. The student, in the future, or, as is so often the case, failing to ignore it, if either the tongue or tip of the teeth and the lower lip, or the tongue and the upper teeth obstruct the outgoing breath, impeded air impacts against the obstruction more or less violently. This causes a sort of explosive noise, the student should be made to realize that of the consonants themselves.

Writing about all this subject before, it suffices here to say that the lung air must be reserved exclusively for the tone and vowel sound and the air necessary for the removal of the opposing obstacles should be that of the oral cavity. The pronunciation of the oral cavity organs must be developed quite apart and independent from each other.

It is, therefore, the business of the teacher to see that the student shall acquire quality on each tone and every vowel sound through the entire compass of his voice. Training the physical shape of the different resonators in different individuals has a great influence on the quality of the "natural" voice. Conditions the voice can be greatly improved by the use of the vocal folds. It is not given to everyone mentally to hear two (or more) tones at once, though much can be accom-

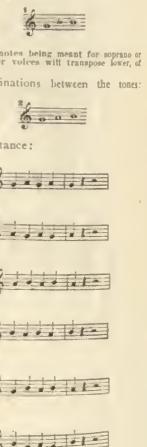
plished also in this direction by intensive exercise. At all events, while one is singing the first tone of a given interval, the second is already reflected in the mind, and imperceptibly, full grown, takes the place of the one vacated.

Each tone, whether vocal or otherwise, has a definite *pitch*, i. e., *intensity*, *pitch* and *quality*. The larger the masses of air set into motion by a tone, the louder the resulting sound. The quantity of the air necessary to increase the intensity of the tone is found, not in the outside space, but in the ones within the chest, abdomen and the cavities of mouth, nose and head.

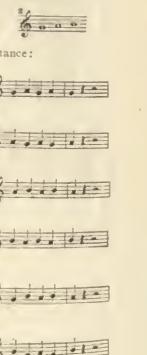
The co-operation of the first named three organs, chest, neck, larynx, is easily secured if they are not allowed to stiffen up. The cavities of the mouth, nose and head, however, must be made a space in, in order to receive the tone of their own volition, and to bring it to bear upon the voice air enclosed in them. Special exercises for the chest and neck are required to rid them of stiffness, and also for the jaw, tongue, pharynx to endow them with the individual elements so necessary for their harmonious adjustment. An adjustment which differs with each voice, indeed.

**Exact Execution**

as for instance:



2 Combinations between the tones:



A bar and a fragment each. They should be sung legatissimo; and as to what that means, I refer the reader to what I said before about the "progressive combinations" in the section of the vocal harmonies and the nature of the glottis. The student must learn to hear the intensity, quality and pitch of his tones. No piano, therefore, or other instrument, should accompany any exercises. If the student pitches the tone too

high or too low then the piano (the violin were better) can be resorted to. The correct intonation from the true pitch in the first instance, the tone an octave lower, in the second an octave higher. Otherwise the teacher and his voice is the best medium, and he should give the example by singing each tone or exercise himself. If he cannot do this he has no right to teach. At the earliest stage the student must learn to sing in syllables, choosing at first easy labials and liquids like b, m, v, f, z, etc. Having mastered exercises on three tones, a fourth one may be added, and so on; each newly gained tone opening the field to more numerous and varied combinations. The latter however, when the student may be, it must be trained to sing after two or three months of study.

10. The gradual addition of newly-gained tones to the already existing range takes the student now to extend his exercises and also practice the conventional scales, arpeggios, etc., all of which can be found in any good music book. A useful variety can be introduced into one's study by singing exercises legato, and staccato right afterward, or vice versa. The field of the messa di voce, too, may be broadened, may, has to be, however, with the same care, carrying the increase (without portamento) to another tone, on which the decrease takes place. The second tone should include all the intervals counted, from a third up to an octave, not only from a lower tone upward, but also from a higher one downward. As a rule, the messa di voce should be learned in the following order: G by soprano, mezzo-soprano and tenor; not above the fourth line D by alto; and not above the fifth line A by the lower baritone and bass voices. That the tempo—in which the little runs, scales and arpeggios are practiced—should be very gradually increased, goes almost without saying. As for everything else, the student must learn to bear with the mind first, then with the ear. The latter is merely the supervisor and inspector, whose duty it is to analyze the mental product and eventually have it corrected.

#### Proper Care of the Voice

It is important that proper care should be taken of the voice. This includes the "when" and the "how much" to practice. Outside the breathing—jaw—tongue—lip and pharyngeal exercises which demand daily repeated attention, one should, in the beginning, not sing beyond one-half hour per diem, and, if possible, always at the same time. Start an hour or an hour and a half after a light breakfast, practice ten minutes, rest, then add another five minutes. Same to be done in the afternoon. Two hours should elapse after a heavier meal before one may sing. Naturally, as the organs become more and more seasoned the time given to singing (with the proper rests) must be gradually increased to two hours distributed throughout the day. Never more. On long-distance travel the practice should be deducted from time. Suspend the practice of singing (but not that of the other exercises) in looking backward and concerning one's present accomplishments with the past ones of inability at the beginning. On the other hand, it is good, occasionally, to mistrust one's self and constantly raise one's ideals of attainments. Many a student again is too timid for his own best attainment and has not enough confidence in his abilities. Such a one must be coaxed unceasingly; he must be made to see that it results in quiet and natural singing, and, indeed, that he now not only increases his domain, but also commences singing softlegato, at first slow ones, on the syllables do, re, mi, fa, sol, la, ti; or da, dah, me, ni, po, lu, la, be; not overlooking the dynamic shades of each softlegato, which, in the better editions, are carefully marked. Having thus far been softly and faintly, it is necessary to arrive at a louder and louder singing.

Altogether, the rest of the time, the student must practice, even as in all other branches of music—to master what, at first, is difficult for anybody, but insurmountable for no one who has enough strength of character and trust in his teacher to persevere. Others, again, after only a few attempts, say: "Well, it is of no use—I can never do it." To correct the student's attitude in this respect is not easy, and it requires a great deal of patience and love on the part of the teacher.

Altogether, teaching is a great art and though much of it can be taught, its essence—it's soul—is open only to those whose minds and hearts are capable of sympathetically vibrating with each and every best to ill his individual needs.

# IVERS & POND PIANOS



## The Princess Grand

A PIANO OF UNUSUAL MERIT

Short of a grand, the trained musician is never wholly satisfied. Among small high-class grands combining maximum musical qualities with reasonable price and space requirement, the *Princess* makes a strong appeal. In design, construction and tonal charm it has that touch of distinction which always marks an *Ivers & Pond*. It is not an experiment born of the present-day popularity of grands, but a *résumé* of our broad experience of years. Refinement after refinement has been added to the *Princess* until it has developed into one of the world's standards of grand piano value.

When you take up the matter of a new piano, you will want a grand. Why not start now by letting us mail you a catalogue showing the *Princess* and all our grands, upright and players.

Wherever in the United States we have no dealer, we ship from factory on approval. Liberal allowance for old pianos in exchange. Attractive easy payment plans.

Write us to-day

**Ivers & Pond Piano Co.**  
141 Boylston Street  
BOSTON, MASS.



## Department for Organists

Edited for May by T. L. RICKABY

"I look upon the history and development of the organ for Christian uses as a sublime instance of the guiding hand of God. It is the most complex of all instruments; it is the most harmonious of all; it is the grandest of all. No orchestra that ever existed had the breadth, the majesty, the grandeur that belongs to this prince of instruments."—HENRY WARD BEECHER.

### Our Faults and Failings

By T. L. Rickaby

ORGANISTS, being human, have faults, failings, weaknesses and shortcomings, which continually exhibit themselves in their musical no less than in their social life. One man carried two sacks—one behind him and one in front. The latter contained his neighbor's faults and frailties, and was always in view. The one behind him contained his own, and, of course, these he never saw. Our own shortcomings are usually not apparent to us, but others are aware they exist, but we usually keep them to ourselves, and cause us the least discomfort—out of sight and mind. It is just as well, now and then, for someone to take our sack of faults and hold it up for our inspection. It may lead to good results in the way of improvement if not reformation. It may be a good idea to us with a gift to see ourselves as others see us; which you will remember the poet Burns remarked would "from many a blunder free us, and foolish notion."

#### We Owe Our Registration?

It is not necessarily continually to change registration that tempts the organist, with which many modern organs are equipped over a temptation that amateur players seem incapable of resisting, and it is a very usual experience to hear compositions (or accompaniments) played with a succession of changes at about every four measures. With a sensitive voice-list (or other soliloquy), this would not fail to have a distracting effect—it is, in fact, from artistic. I have heard the greatest of English, French and American organists, and they made few changes. This was especially true of GUILMANT. It is not uncommon to see an organist manipulate stops continuously—practically doing

all his playing with one hand. In this case, there certainly is variety of tone.

#### The Overwielded Swell-Pedal

The swell-pedal is not to be overworked. It is for a crescendo effect—to produce a gradually increasing volume of sound. The incessant pumping of the swell gives the same uncomfortable feeling as the exaggerated *Tempo Rubato* of the pianist. Schumann said that the playing of the people was like the running of a mountain stream. The steady ebb and flow of the sound from the swell organ gives that same relaxing effect. Don't do it. Keep your feet for us, and foolish notion."

#### Meanless Extravagance

When the English comic magazine *Parrot* was asked by a correspondent for what organists were most wasteful, he said: "A laconic 'Don't'." This would be my advice for extemporizing—*Don't*. Playing one chord after another is not extemporizing. An extempore speech must have a definitely stated topic, it must be grammatical; and while not having the form of the prepared speech, it must yet be clearly logical and cohesive. Extempore ought to be the same; but it hardly ever is. In the *Last Chord* the narrator says:

"My fingers wondered idly  
Over the noisy keys."

Wandering idly is not calculated to make satisfactory music for others to listen to. In the same poem the dreamer confesses: "I know not if I was playing."

This is equally true of the average extempore—and nobody else does either. Don't—at least not until much private practice has taught you how.

### Opportunities

It is generally conceded that organists as a class are poorly paid. It is no contention to find the janitor of a church receiving fifty or sixty dollars a month, and the organist a dollar or two a Sunday. While it must be admitted that conditions are gradually improving, many churches still pay only a dollar a month, fifty to one hundred dollars a month, and some few very much more, there yet remain hosts of musicians who give expert service (often representing considerable expenditure of money, time and energy) for very little financial return.

However, it must not be forgotten that the position of organist is of distinct value to a musician, outside of all monetary considerations. He gains a publicity that is worth a great deal to him as a teacher; and this advertising must not be forgotten. Further, the amount of time spent on the work is not excessive. One rehearsal and two services are usually all that is required, at least in the denomina-

is Dr. \_\_\_\_\_ (Supply your own choice of name). Any one who does it is attributed to every London organist of the day) like a cab driver?" Answer: "Because he is always wanting another stop." Now while it might be causative to want another stop, too many organists make the mistake of finding all manner of faults in their organs. Not enough of this, too much of that, and so on. To quarrel with one's tools is not a good sign. When Rembrandt was commissioned to make the beautiful gates for a Florence church (maybe it wasn't Rembrandt and it may have been Florence, but it was *some artist and some gates*) enemies stole the artist's tools, but he managed to "delive the goods" just the same. Stupendous achievements have often been attained with very inadequate means. By criticizing and finding fault with your instrument, you may create an effect entirely different from that intended. Rather endeavor to secure the best possible results with such means as you may have at your disposal. It will make more friends than the other way. Further, there are always some—and not a few—who always recognize real worth when they see it (or hear it). And earnest efforts and genuinely disinterested endeavor go unnoticed for very long.

Such are a few of our numerous failings and weaknesses. To eliminate them all would not make fine organists, but would make better organists. Anyway, hold up this mirror and see if you are not reflected herein. Then act accordingly.

#### Finding Fault With Your Tools

Fifty years ago a venerable joke lived in London. It was to this effect: "Why

nothing more, he is merely *hired to do so much work for so many dollars*. But if he identifies himself with the church, he becomes *an asset* and *an expense* in the work with the pastor and the other workers. If he identifies himself with the church he will not look upon his work as a separate and distinct entity from the other branches of service; but will so conform to the general scheme of things that his contribution will be a closely fitting part of the harmonious whole. He will discuss musical matters with the pastor and have a thorough understanding as to the pastor's wishes. The organist should be cause to do anything in regard that the pastor asks for—nor should he do it under strong pressure of the pastor—and not the organist—is head of the church; and while music is an essential part of worship, yet churches do not exist for music, but, if anything the reverse. I take it there is considerable difference be-



The quality of its tone enraptures the heart as its beauty of construction delights the eye.

**Schomacker Piano Co.**  
Established 1838  
Philadelphia, Pa.

### STUDENTS PREPARED FOR THE Church Service and Recital Work

### GUILMANT ORGAN SCHOOL

Over 150 now holding prominent positions  
Dr. WILLIAM C. CARL, Director  
44 West 12th St., New York

A Pipe Organ Instructor for Pianists  
Price \$1.00

### Graded Materials for the Pipe Organ

By JAMES H. ROGERS  
Designed to give a good working knowledge of the instrument

The author, a most competent organist and musician, has attempted to get from the great masters of organ music the best of the organ music of Bach and Guilmant, only the best, and to present it in as practical and concise a form as possible.

The illustrations and directions in this work will be found so clear that any one with a knowledge of music or of the piano can study the work without the aid of a teacher, even though it is not so intended by the author particularly.

An instruction book of great worth, providing abundant pedal practice and without sacrificing time to theory. It contains many illustrations, suggestions as to how best accompany organ and church and many other important details to make the organist a better organist.

THEODORE PRESSER CO., Phila., Pa.

### Musical Essays

in Art, Culture and Education  
AN ENCYCLOPEDIA of Educational Musical Thought  
A COMPENDIUM for Music Teachers and Students  
PRICE, \$2.00

CAREFULLY indexed, a large volume 7½ x 10 inches in size, of more than 300 pages, containing a wealth of permanent educational value and practical information for the use of teachers and students. 2000 subjects on 100 subjects.

The author's original plan of the present edition will direct the work a record of successes, devices, methods of study, working up pastimes, etc., and a wealth of subjects of vital interest.

The book is of incalculable value to every teacher and student, and no music school library is complete without it.

THEODORE PRESSER CO., PHILA., PA.

Please mention THE ETUDE when addressing our advertisers.

## Austin Organs

CONTRACTS since September show reasonable balance of largest and smallest organs. We have reached equal success with both. Both have equal excellence of construction and voicing.

Melrose, Mass., Soldiers' and Sailors' Memorial will have four manual, 78 stop, Austin organ.

"All were enthusiastic," writes prospective purchaser after inquiring widely from Austin users.

**Austin Organ Co.**  
165 Woodland St.  
Hartford, Conn.



**Möller Pipe Organs**  
Twenty-five hundred in use. The highest grade instruments. Gold Medals and Diplomas in International Expositions. Satisfaction guaranteed. Catalog, specifications and estimates on request. M. P. Möller, Hagerstown, Maryland.

### Album of Compositions by Woman Composers

Price \$1.00  
All Books Postpaid Temporarily Advanced Twenty Per Cent.

The Theodore Presser Co. has done more for the Compositions of Woman Composers than any other publisher.

The first engraving of a series of designs for the decorative arts. "There is a delicacy, a refinement, and a tenderness displayed in the composition of woman composers." This album contains some of the best known compositions of successful woman composers.

Arrangements of Recital Programs by Women Composers than any other publisher. Such a program will clearly show the musical value and originality of the compositions, and great original vigor and decisive movement; yet all written with the organ in mind—not as is often the case—composed at the piano, and then transferred.

In some cases a piece originally intended for piano is better in some other form. Ruthstein's *Melody in F*, for example, is a piece which will clearly show the musical value and originality of the compositions, and great original vigor and decisive movement; yet all written with the organ in mind—not as is often the case—composed at the piano, and then transferred.

It is a conversation with a certain organist who was admittedly the leading man in his profession among those located in the same city as himself. He was much struck by certain remarks he made. He allowed me to tell him that he was so seldom able to attend other churches than his own, in order to hear how other organists conducted the musical part of the service, and added that he was accustomed to take advantage of every opportunity to do so, nevertheless. Considering the fact of his superior skill and experience, this remark seemed over-modest almost to the point of affectation, but he assured me that he, never listened to another organist without learning something, though in many cases it was merely learning what to avoid!

Is not this one good way to avoid getting into a rut?

Please mention THE ETUDE when addressing our advertisers.



Bring Out the Hidden Beauty  
The solid-colored, faded or good-colored piano is the best piano in the world, gently softens the devitalized surface skin, removes the dead skin, and makes the skin soft and smooth. Used by refined women who prefer complete satisfaction to any other piano.

Mercolized Wax

Mercolized Wax

**A "Full Organ"**

It is curiously unfortunate that on the rare occasions when Bach took particular pains to give an explicit verbal direction, that direction should be in itself an inconsistency.

We refer to the words *pro organo pleno*, which are not Italian but Latin, and occur at the beginning of the D minor Organ Fugue popularly known as *The Great*, and several times elsewhere.

That they must have some important meaning is evident, but it is difficult to see how sparing Bach is of verbal directions, but exactly what that meaning is, is unfortunately far from certain at this day. *Pro organo pleno* may mean either "For a full organ" or "For a full organ."

One is reminded of the Big-English and little-English in Dean Swift's famous satire. It was written in their Sacred Books that one should break a hard-boiled egg at the most convenient end, and there was great bitterness because one sect interpreted this to mean with the big end, another the little end. So with the two leading schools of Bach organ-playing.

German organists have commonly taken *pro organo pleno* in the sense of the full organ, and kept the organ in a coarse, monotonous roar, from start to finish.

**Thoughts About Choir Rehearsals**

REMEMBER that the final rehearsal for a concert is often the most important rehearsal. Do not make it go badly by an attack of nerves. Do not grumble. A cheery outlook will refine the choir.

The most refined torture for a conductor is to receive the communication of his friends who say, "It is unnecessary—nothing helps, share him."

Failure is hard to bear, but think of the joy that the conductor feels when his forces score a success. It is to him a crown of glory. He is ready to withdraw every harsh word that he ever uttered. The first rehearsal after a concert is the time to be friends again.

**Talking in the Choir**

If talking is common in a choir, consider whether the conductor is not to blame. Is he interesting? Is he busy? Is he alert?

Some conductors are more addicted to talking than any member of the choir. In a choir of a hundred voices, a conductor who wastes a minute, wastes one hundred minutes. A singer who wastes a minute has usually only one healer. It would not be difficult to find a conductor who talks for about half the rehearsal, and then begs the choir to start a quarter of an hour after time, or, "he must have an extra rehearsal."

Extra rehearsals are like surgical operations, they should only be resorted to in extreme cases. Try first such ordinary measures as saving time at the usual practice, lengthening the time of the rehearsal.

Let the choir go home a few minutes before closing time occasionally. It has a more bracing effect upon the singers than any amount of throat-tiring.

THE chairman of a music committee in a country church suggested to his fellow-members, he having a great idea of saving pennies, that the contract for the new organ should be given on the following conditions: (1) that the new organ should be erected in the same position as

the other hand, take "a full organ" to the other hand, and (2) that the instrument for which the composer was writing—i.e., a large and complete organ, capable of variety and expression as well as power, and consider themselves at liberty to develop proper musical expression according to their best artistic judgment.

After Gottschalk's book, *The Organ in France*, were interested to read of Milder's interpretation, which seems to fill all artistic requirements. All the manuals of the organ are prepared at nearly full power with foundation stops only. (In French organs, the Choir organ is *Positif* in name, and represents the state of being devoted to soft stops and solo stops, and the Swell organ is well-provided with reeds and mixtures.) With the registration thus prepared, and the Swell coupled to the Great, the piece is played without any niggling changes of stops. Change of manual is the means of change of power, except at the organ-pedal, if the use of the swell-pedal is allowed, the Swell organ being coupled to the Great. Care is taken that the registration of the Great shall be not unreasonably louder than that of the Swell, in order that the use of the swell-pedal shall have its due effect on the combined tone of the two manuals.

**Profitable Vacation Courses**

WITH THE  
Standard  
History  
of Music  
By JAMES FRANCIS COOKE  
Price \$1.25

A FIRST HISTORY FOR STUDENTS AT ALL AGES

**Eight Delightful Weeks of History Study**  
On the Porch. In the Garden. By the Shore. Anywhere.

Thousands of teachers in all parts of the country have organized successful and profitable classes in past Summers with the following Schedule from the Standard History of Music.

1st Week. How Music Began. Music in the Early Church. How Notation Was Evolved. The Troubadours and Minstrels. Polyphonic Music. Palestrina. Early English Music.

2d Week. Opera and Oratorio. Scarlatti and His Contemporaries. The Bach Family. Early French Music. The Story of the Organ, the Violin and the Piano.

3d Week. J. S. Bach. G. F. Handel. F. J. Haydn. W. A. Mozart.

4th Week. Gluck, Beethoven, Schubert, Weber, Mendelssohn.

5th Week. Schumann and the Age of Musical Romance. Opera Writers of the Nineteenth Century. Great Teachers of the Pianoforte.

6th Week. Chopin, Liszt, Wagner. British Greats. Tchaikowsky. The Art Song. Famous Pianists of Yesterday. Great Virtuosi of Today. Great Violinists. Composers of Valuable Pianoforte Pieces in the Smaller Forms. Composers of Teacher-Pieces.

8th Week. Music in America. Masters of Today. Summary of Musical History. Formation of a Music Study Club for Next Winter.

The Standard History of Music demands no previous experience in teaching musical history. Any music teacher may start a class at once. The work has been endorsed by leading educators, including Dr. John Dewey, Dr. G. E. Moore, Dr. W. H. D. Bloomfield, Mrs. Bloomfield-Zeiler, and many others. The London Musical Standard says: "The book is excellent. It is a valuable addition to the library of every intelligent beginning going steadily through the book for the sheer enjoyment of it."

**We Will Help You in Securing a Clasp**

Send us a postal request for information regarding our "Special Harry Clasp Plan" and receive in return the material which will enable you to start at once and make your plans for turning your Summer from Waste to Profit and Pleasure. We have a special introductory price by the dozen.

THEO. PRESSER CO., 1712 Chestnut St., Philadelphia, Pa.

**PIANISTS FILL IN YOUR IDLE TIME**

\$1 FOR EVERY 30 MINUTES

Send us your professional card and we will show you how to teach ADULT beginner and advanced pupils what THEY want to learn to play—Popular Music in effective style

Winn Method of Popular Music and  
Rhythm Picture Playing  
Book No. 1—\$1 Book No. 2—50c  
Obtainable at All Music Stores  
Particulars regarding  
Correspondence Course of  
10 Lessons for Pianists  
Mailed on Request

WINN SCHOOL OF POPULAR MUSIC EST. 1900 155 West 125th St., New York

**Give Your Pupils  
SPECIAL THREE MONTHS' SUMMER SUBSCRIPTIONS  
For THE ETUDE**

Keep pupils' interest alive during the Summer, overcome their tendency to consider their musical studies completed with the Spring recital, awaken their interest at a time when you are not in close touch with them, bridge over the vacation interval, by having each pupil take advantage of

**THE ETUDE Special Summer Offer  
THREE ISSUES FOR 30 CENTS**

In the three copies sent them, pupils will get at least fifty pleasing and instructive pieces of music, as well as many interesting articles by leading musicians and teachers.

Thousands of teachers donate a three months' subscription to each student, thus showing their interest in the pupil and more readily gaining the attention of the parents at the beginning of the new season. It is an excellent business investment.

THE ETUDE, THEO PRESSER CO., Publishers, PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

**THE ETUDE****THE ETUDE****The Pull of Piano Strings**

Few persons are aware of the enormous strain to so many tightly-stretched wires on the frame-work of a piano. At present the total pull of the strings in a concert grand aggregates 43,000 pounds. Not many years ago an abnormally high pitch called "concert pitch" was in vogue (fortunately now obsolete), and at this high pitch the strain reached nearly 60,000 pounds. No wonder that the structure of a modern piano is strong and heavily built.

The pianos of a hundred years ago had much thinner wires, and less tightly stretched, consequently the whole structure could be made lighter and less solid.

**All's Well That Ends Well**

By Benj. E. Galpin

See to it that your pupil leaves the studio in such a happy frame of mind that he can scarcely wait until he reaches home to try over his new lesson, and will have a desire to come for his next lesson.

Let the closing moments of your instruction be as they should be, and do not fail to play over his work for him in such a joyous manner that a feeling shall have been created within him to play the same happy music himself.

**Imposition on Musicians**

By W. F. G.

Were there is under discussion the raising of a fund for some charitable or religious purpose, the first thought is to get several musicians to give a concert "under the patronage of Mme. So-and-So." So the performers give a day or two of their time, all told, to preparing and presenting a program for which the society people get the glory.

How it is to be called on other professions or businesses for the same amount of time or the earnings of the same period and apply that to the charity?

For instance there is the lawyer who gets his \$50 to \$200 a day. The surgeon who gets a like amount for an operation: the medical man who gets \$25 to \$30 a day for his services, and much more?

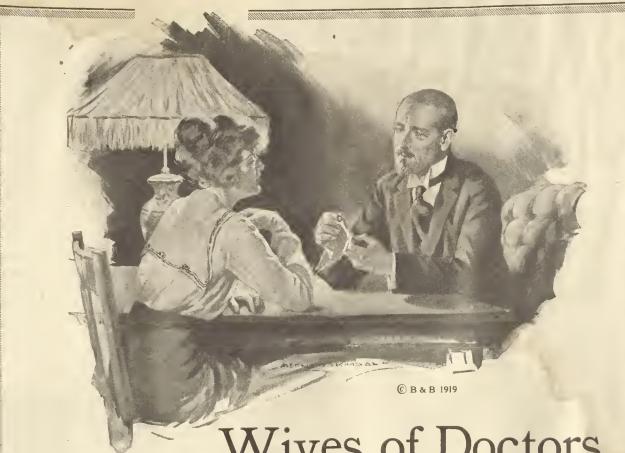
Why not ask them for the day's time, just as the musician is asked for his? Would it be as willingly given as by the musician? It is not fair to ask \$10 to \$20 worth of time from the performer and let the lawyer off with buying a dollar's worth of tickets.

In the first place, the musical fraternity is the most generous of all classes and gives more in proportion to all forms of public aid, such as the Red Cross, and to charity. But why not urge the other businesses and professions to do their share?

**"Without Works"**

There are actually a few people who are totally insensible to the charm of all music, good and bad alike. General Grant and Wendell Phillips being well-known examples.

Charles Villiers Stanford in his *Pages from an Unwritten Diary* of a wealthy man by the name of Lathan who had a great desire to music, but considered that a grand piano was an absolutely useless piece of furniture for an elegant house. He dropped in at Broadwood's to purchase one, and said, "I should prefer one without works."



© B & B 1919

**Wives of Doctors****Don't Have Corns****Doctors All Know Blue-jay**

It is made by a surgical dressing house whose products doctors use.

Doctors' wives use Blue-jay when a corn appears. And they end it at once and forever.

Millions of others now use the same method. In a moment they apply a Blue-jay plaster. The wrapping makes it snug and comfortable, and they forget the corn.

In 48 hours they remove the Blue-jay and the corn is ended. Only a few of the toughest corns need a second application.

The pain is stopped instantly. The corn is ended—and completely—in two days.

Blue-jay has done that for millions of corns. Your corns are not different. It will do it for your corns.

If you have corns and don't prove this to yourself do it yourself an injustice.

**How Blue-jay Acts**

A is a thin, soft, protecting ring which stops the pain by relieving the pressure.

B is the B & B wax centered on the corn to gently undermine it.

C is rubber adhesive. It wraps around the toe and makes the plaster snug and comfortable.

**Corns Are Out-of-Date**

In the old days corns were common. Nearly everybody had them.

People pared them, padded them, coddled them and kept them.

Nowadays, most people never suffer corns. Yet tight, dainty shoes are more common than ever.

Consider that fact. The reason lies in this scientific Blue-jay.

One user told another, until millions now employ it.

**Quit Old Methods**

Paring is unsafe and temporary. Padding is unsightly. Old, harsh, mussy treatments have been discredited. These are scientific days.

Try Blue-jay on one corn. Learn that the pain does end. Learn that the corn does disappear.

Learn that these results come in an easy, gentle way.

When you do, your corn troubles are over—all of them, forever.

Try it to-night.

**Blue-jay**

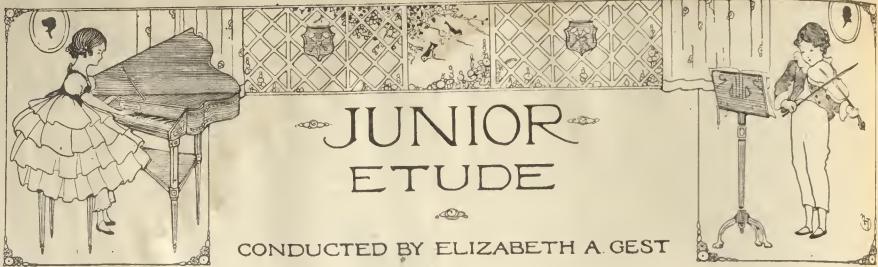
The Scientific Corn Erader  
Stops Pain Instantly—Ends Corns Completely  
25 Cents—At Druggists

BAUER & BLACK, Chicago, New York, Toronto  
Makers of Sterile Surgical Dressings and Allied Products

Please mention THE ETUDE when addressing our advertisers.







# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

## Time-keepers

By Adele Sutor

(A sketch for eleven children, but may be given by a smaller number.)

*Anna*—Yes, Anna, that is my trouble. I can not sing much, but I am improving. The eurhythms are fine, my feet seem to keep the time better than my voice.

*Janet*—Then there is another way. You can clap the time and walk the note values, or you can walk the time and clap the note values, or just simply clap and count.

*Florance*—That's like patting with one hand and rubbing with the other!

*Anna*—Yes, it certainly is. Well, thank you so much for giving me so many suggestions. I suppose one really must be

able to do all these things to become a good time-keeper.

### DEAR JUNIOR ETUDE:

I thought you might like to hear from Kansas, the Sunflower State.

I take the Etude, and it is a great help to me in my music. I like the Junior Etude very much. To become a musician is my greatest ambition and I like to study about the composers. Last summer my teacher gave me some books about the composers and I wrote stories about them.

I would like to hear from some JUNIOR ETUDE friend. Your friend,  
LETHA VOTH (Age 12),  
Castleton, Kansas.

## Who Knows?

- What nationality was Cesar Franck?
- What is a canon?
- Where do the semi-tones occur in a major scale?
- What is meant by "dynamics"?
- When was Chopin born and when did he die?
- What is a minuet?
- Who is considered to be the most famous song writer?
- What is a viola?
- Who wrote the Scotch Symphony?
- What is this?

## MY FIRST MUSIC LESSON

(Prize Winner.)

When I was a very little girl my father and mother, who are both lovers of music, taught me to play the notes and find the notes on the keyboard. When I was nine years old the piano was set and the teacher engaged for my first music lesson. My, such excitement! I had my finger nails manicured by a professional, and I was ready one hour before the time of my lesson. My, I was not proud and excited and important!

I had visions of being the star player of the orchestra, and these visions I did not fulfill until then it will require a great amount of patience and work, but work which I thoroughly enjoyed.

Period of that first lesson passed all too quickly, and I still look forward to my lesson period as the brightest spot in the week.

MELVA KUNTZ (age 12),  
Lansford, Pa.

## Honorable Mention

Mac Douglass, John Randolph Phelps, Marguerite Gerard, Olaf Poleske, Anna Beineth, Margaret Mecom, Marionne E. Goettel, Emma Schepke, John Joseph Tamm, Sibyl Perrett, Lillian Thomas, Mary Harrington, Eddie Schaftron, Marcella Conroy, Eddie Schaftron.

Juaniata Matlock, Francis Michel, Innes Larrau, Ethel Okin, Louise Jones, Thelma Agusta Spear, Winnifred Sargent, Linnea Mildred Gray, Miriam Choate Talbott, Lulu Tomlinson.

## Puzzle Corner

The following letters, when correctly arranged, form a proverb:

F-C-E-M-P-A-T-K-E-P-R  
C-I-C-A-S-E-E-R-E-T.

## ANSWERS TO THE MARCH PUZZLE

- Converse, 2. Field, 3. Foote, 4. Frank, 5. Beach, 6. Mason, 7. Handel, 8. Liszt, 9. Paine, 10. Byrd (Old English composer).

## Honorable Mention

Irene Dieser, Jean Stever, Leonard Jerome, Jean Aime Beaute, Antonio Turcotte, Meredith Thomas, Catherine Green, Mary Green, Vivian Dworak, Dorothy Frink.

## Beginner's Book

SCHOOL OF THE PIANOFORTE—VOL. ONE

By Theo. Presser, Price, 75 cents

This elementary piano instructor has had an unprecedented success, being welcomed by teachers everywhere as just the thing for the young beginner. It is the first piano book ever written for the elementary student. The elementary instructor used more extensively. The rudiments of music, notation and elementary work are thoroughly covered in a most delightful manner. The first grade of study up to, but not including, the scales, is the scope of this work.

## Student's Book

SCHOOL OF THE PIANOFORTE—VOL. TWO

By Theo. Presser, Price, 75 cents

Intended for 10th grade and above, this is the second volume of the first instructor. This volume has met with a flattering reception. It bridges the gap between the instruction book and the graded course or the conventional series of studies and exercises. Major scales receive detailed treatment up to and including four sharps and four flats. At the end of the book all the scales are given.

## Wrong-Note Puzzle

### WINNERS OF THE WRONG-NOTE PUZZLE

First Prize, Angela Feltz Balsiero (Age 14), Bayamon, Puerto Rico.

Second Prize, Robert S. Fisher (14) New Ulm, Minn.

Honorable Mention, Bella Carson, Mary A. Carroll, Mary Alice Davis, Joseph Bauer, Martin Gerber, David Groll, Margaret Kranz, Marie Jeanne Horvan, Lillian E. Wilk, Elizabeth Simmons, Lucile Stein, Pauline Head, Louise Conboy, Linday Silver.

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

At the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as my lesson progressed. Then the set we

would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKURK (age 11),  
Hartford City, Ind.

## MY FIRST MUSIC LESSON

(Prize Winner.)

**Publisher's Notes**  
A Department of Information Regarding  
New Educational Musical Works

## NEW WORKS.

## Advance of Publication Offers—

May, 1919. Special Offer Price

Album of American Composers..... \$5.00

Brahms' Hungarian Dances, Four Hands, Vol. I..... \$4.00

Different Four-Hand Album..... \$5.00

David Bispham's Album of Songs..... \$5.00

Finger Gymnastics, Philipp..... \$5.00

L'Art du Clavier, Luck..... \$5.00

Little Tunes, by F. B. De Leon..... \$2.50

Pedal Book, Blose..... \$5.00

Spending Album for the Pianoforte..... \$2.50

Sunny Day Songs, Op. 27, by H. L. Gramm..... \$3.00

Verdi, Child's Own Book, by Tapper..... \$2.50

Graduation and  
Commemoration Necesities  
Music, Awards and Gifts

A glance at page 266 of this issue will greatly aid those with the responsibility of commencement or graduation exercises. Our "On Sale Plan" will allow the obtaining of any of the above mentioned awards and commémorations.

To the Theodore Presser Company, re-

questing a list of the above mentioned items. Mention the class desired (piano solo and ensemble, songs, choruses, etc.) when writing.

At present, Novelties and awards suggested, we might state that this stock that we carry as an accommodation for our patrons has aided many a puzzled one to obtain just the right thing to put the finishing touch in the program for the participants.

## On Sale Settlements

Some of our patrons have neglected to either return the unused or unsold selections sent them last season. On Sale, or arrange with us to keep them until the close of the current season. June 1st, 1919.

To everyone who has not yet made settlement for last season's supplies, we want to urge that they write us about it at once.

An arrangement can be made to keep the unused or unsold selections until the season's close, if taken up with us now.

A payment approximately covering the value of the ON SALE selections used is sold with the unused or unsold.

If, whenever patrons find it inconvenient to promptly remit on receipt of a statement or letter, they will send us a card advising us WHEN we may expect payment, they will always be in order to receive payment at a reasonable time.

To neglect a letter sometimes leads to misunderstanding, confusion and additional correspondence, which can very easily be avoided by acting on the above suggestion.

We are always striving to further merit the courtesies of our patrons. We ask as a special favor that we be notified at once if there are any difficulties with any branch of our service. By keeping silent when there is cause for complaint, patrons are really doing an injustice, for it will help to keep the relationship which is mutually pleasant and profitable if we are promptly notified of any grievance.

To the great number of our patrons who have ON SALE packages sent at the beginning of the season, for which payment is not expected until the close of their teaching season, we suggest a supplementary selection at this time to freshen up their present stock on hand.

Mail Order  
Music Supplies

The simplicity of getting one's music supplies delivered, a large and steadily increasing percentage of our patrons specializing in this line, particularly those making a feature of music for teaching purposes, and the teacher, wherever located, is by this means brought into direct contact with the preferences of a fully equipped music store.

Patrons of Theo. Presser Company everywhere testify to the advantages of purchasing music supplies by mail. This company not only sends their orders filled promptly, but also more completely and on terms not obtainable from any other music house, equipped to fill numerous orders. It is, perhaps, the most important particular of all that this company is particularly adapted for union singing, such as by a large community chorus.

Three charming little compositions by Ed. Hirsch, "The Little Girl," "The Little Girl in the Window," and "The Little Girl in the Mirror," these piano compositions are entitled *Petite Serenade*, *Slumber Song* and *Legato Melody*. They are all in graded 2nd year Music Method, transcribed by Mr. Moskowitsch, and fail to exceed other arrangements of the classics. Each one is in separate sheet form. They are as follows: *Theme and Variation from Kreutzer Sonata*; *Prélude and Fugue in C Major*; *Concerto in F Major*; *Minuet in G, No. 2*; *Fragment from the Mendelssohn G. Min. Concerto*; *Lucia Chio Piano, Handel*; and *Minuet from "Don Juan" in G Major*.

All the above mentioned numbers are on the market and immediately procurable. It will pay to also consult the list on page 238, since something by a favorite composer may be there brought to your attention.

## Official Victory Loan Song

Everyone is anxious to see the great Victory Liberty Loan a success and everybody knows enthusiasm is necessary to success. Singing rouses and stirs latent ones to action. The song has been selected. It is the slogan of the Loan, "We'll Bring Our Heroes Home."

The words and music are by Elizabeth Clayton Bacon. This song has been approved by Frank R. Wilson, National Director of Publicity, United States Treasury Department. It has been selected to have been prepared as aid to the success of the Victory Liberty Loan Campaign, but the demand for a song of this character has done exceed expectation in stamps procures a copy. Professionals who send their card or letterhead are asked to enclose professional copies free as well as hand or orchestra arrangements when requested.

Our special introductory price is but \$1.00 a volume, postpaid.

American Recital Series for the  
Organ (in Sheet Music Form)

Edited by Edwin H. Lemare

We are again calling attention this month to the fact that we are about to issue, in regular sheet music form, a series of Organ pieces by prominent American composers, all to be selected from the season's close, if taken up with us now.

A payment approximately covering the value of the ON SALE selections used is sold with the unused or unsold.

If, whenever patrons find it inconvenient to promptly remit on receipt of a statement or letter, they will send us a card advising us WHEN we may expect payment, they will always be in order to receive payment at a reasonable time.

To neglect a letter sometimes leads to misunderstanding, confusion and additional correspondence, which can very easily be avoided by acting on the above suggestion.

We are always striving to further merit the courtesies of our patrons. We ask as a special favor that we be notified at once if there are any difficulties with any branch of our service. By keeping silent when there is cause for complaint, patrons are really doing an injustice, for it will help to keep the relationship which is mutually pleasant and profitable if we are promptly notified of any grievance.

To the great number of our patrons who have ON SALE packages sent at the beginning of the season, for which payment is not expected until the close of their teaching season, we suggest a supplementary selection at this time to freshen up their present stock on hand.

## Mail Order

## Music Supplies

The simplicity of getting one's music supplies delivered, a large and steadily increasing percentage of our patrons specializing in this line, particularly those making a feature of music for teaching purposes, and the teacher, wherever located, is by this means brought into direct contact with the preferences of a fully equipped music store.

Patrons of Theo. Presser Company everywhere testify to the advantages of purchasing music supplies by mail. This company not only sends their orders filled promptly, but also more completely and on terms not obtainable from any other music house, equipped to fill numerous orders. It is, perhaps, the most important particular of all that this company is particularly adapted for union singing, such as by a large community chorus.

Three charming little compositions by Ed. Hirsch, "The Little Girl," "The Little Girl in the Window," and "The Little Girl in the Mirror," these piano compositions are entitled *Petite Serenade*, *Slumber Song* and *Legato Melody*. They are all in graded 2nd year Music Method, transcribed by Mr. Moskowitsch, and fail to exceed other arrangements of the classics. Each one is in separate sheet form. They are as follows: *Theme and Variation from Kreutzer Sonata*; *Prélude and Fugue in C Major*; *Concerto in F Major*; *Minuet in G, No. 2*; *Fragment from the Mendelssohn G. Min. Concerto*; *Lucia Chio Piano, Handel*; and *Minuet from "Don Juan" in G Major*.

All the above mentioned numbers are on the market and immediately procurable. It will pay to also consult the list on page 238, since something by a favorite composer may be there brought to your attention.

New Edition  
Grove Dictionary

Making a university musical education

into five volumes, and then making it so plain and simple that any ordinary music student could find it easily.

Information at a few moments notice was what Sir George Grove did when he made his great dictionary.

The real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.

That is, the real people-while people in music have done most of their study by themselves. That is, they have known where to find the learning that properly directs the study of the expert.









## Can You Tell These Stars by Their Eyes? Prize Contest

Above you see photographs of the eyes of six of the many famous motion picture beauties who endorse and use Ingram's Milkweed Cream and whose names are listed below. These pictures are taken from portraits used in our advertising during the past year. Your problem is to identify the actress by her eyes. First, note the number above each photograph. Then, when you have decided upon your guess as to the actress, write the number together with the proper name on a slip of paper bearing your own name and address and forward to us. If you send in correct guesses as to the names of three of the six actresses we will forward to you, without charge, our charming Guest Room Package.

May Allison      Ethel Clayton      Marguerite Clayton      Alice Brady      Olive Thomas      Hazel Daly  
Corinne Griffith      Louise Lovell      Doris Kenyon      Juniper Hansen      Mabel Normand      Norma Talmadge

Ruth Roland      Name O'Neil      Shirley Mason

Jeanne Eagels      Virginia Valli      Louise Huff

Melitta King

Constance Talmadge

**Ingram's Milkweed Cream**  
and other Ingram Toilet Requisites



*What the gift you win contains:* Our Guest Room Package contains Ingram's Face Powder, Rouge, Milkweed Cream, Zodenta' Tooth Powder, and Ingram's Perfume in Guest Room sizes. It is a very attractive and conveniently useful gift, and one that will introduce you properly to Ingram Quality.

It is the therapeutic quality of Ingram's Milkweed Cream in combination with its softening and cleansing properties that has made it the ruling favorite for 32 years. Time and use have proved it the best for you. Get a jar today and begin to use it every night and morning.

**FREDERICK F. INGRAM CO.**

Established 1885

43 Tenbri St., Detroit, Mich., U. S. A.

Windsor, Canada  
Australasian Agents, T. W. Cotton, Pty. Ltd., Melbourne, Australia